

piano • vocal • guitar

THE **REGGAE** **SONGBOOK**

OVER 40 GREAT SONGS, INCLUDING

**Bad Boys • Equal Rights • Get Up, Stand Up • I Shot the Sheriff
Pressure Drop • Red, Red Wine • Tomorrow People**



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THE REGGAE SONGBOOK

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Jo vAn Dijk

BAD BOYS

Words and Music by
IAN MUNTY LEWIS

Reggae
N.C.

Am

C

Am

C

Am

Tell me what -

- 'cha gon - na do, what - cha gon - na do - oo.

Bad boys, bad boys,

what-'cha gon - na do, what-'cha gon - na do when they come for you? Bad

boys, bad boys, what-'cha gon - na do, what-'cha gon - na do when they

come for you? 1. When you were eight and you had bad traits, you
2., 3. See additional lyrics

go to school and learn the Gol - den Rule. So why are you act - ing

like a blood - y fool? If — you get hot then you must get cool. Bad

Chorus

Am C

boys, bad boys, what-'cha gon - na do, what-'cha gon - na do when they

Am

come for you? Bad boys, bad boys, what-'cha gon - na do,

C 1, 3 Am D.S. 2, 4 Am

what-'cha gon - na do when they come for you? 2. You come for you? Bad

5 Am

come for you? Why did you have to act so mean?

C Am

Don't you know you're a hu - man be - ing? Born of a moth - er with the

C Am

love of a fa - ther. Re - flec - tion comes and re - flec - tion goes. I

C

know some - times _____ you wan - na let go. _____

Am

I know some - times _____ you

C Am Am
 wan - na let go. _____ Bad boys, bad boys,
 what-'cha gon - na do, what-'cha gon - na do when they come for you? Bad
 Repeat ad lib. and Fade

Additional Lyrics

2. You chuck it on that one,
 You chuck it on this one,
 You chuck it on your mother
 And you chuck it on your father.
 You chuck it on your brother
 And you chuck it on your sister,
 You chuck it on that one
 And you chuck it on me.
Chorus
3. Nobody naw give you no breaks,
 Police naw give you no breaks,
 Soldier naw give you no breaks,
 Not even your idren naw give you no breaks.
Chorus

CHERRY OH BABY

Words and Music by
ERIC DONALDSON

Moderately fast

First system of piano accompaniment. Treble clef, key of Bb, 4/4 time. Chords: Bb, Eb, Bb. Dynamics: *mf*.

Second system of piano accompaniment. Treble clef, key of Bb, 4/4 time. Chords: F, Bb, Eb, Bb. Dynamics: *mf*.

Third system of piano accompaniment. Treble clef, key of Bb, 4/4 time. Chords: F, Bb, Eb, Bb. Dynamics: *mf*. Includes a repeat sign.

Fourth system of piano accompaniment. Treble clef, key of Bb, 4/4 time. Chords: F, Bb. Dynamics: *mf*. Includes lyrics.

E \flat **B \flat** **F** **B \flat**

lieve — it's true, what have — you left for me — to do?
 lieve — I do, then why — don't — a — you — try me?

E \flat **B \flat**

Look how long I've been wait — ing for you — to
 I will nev — er let — you down; I will nev — er make you

F **B \flat** **E \flat** **B \flat**

come — right in. And now — that we are to — geth — er,
 wear no frown. If you say that you love me mad — ly,

F **B \flat** **To Coda**

please make — all my joys come o — ver.
 oh, babe, — I will ac — cept you glad — ly. } Oy, —

Chord diagrams: Eb (3fr), Bb, F, Bb.

oy.

Chord diagrams: Eb (3fr), Bb, F, Bb.

Chord diagrams: Eb (3fr), Bb, F, Bb.

Yeah,

Chord diagrams: Eb (3fr), Bb.

yeah.

Chord diagrams: F, B \flat , E \flat (with trill), B \flat .

Chord diagrams: F, B \flat , E \flat (with trill), B \flat .

Chord diagrams: F, B \flat . Text: D.S. al Coda.

Chord diagram: B \flat . Text: CODA.

Chord diagrams: E \flat (with trill), B \flat . Text: Repeat and Fade, Optional Ending.

Yeah. _____

1865

(96 Degrees in the Shade)

Words and Music by WILLIAM CLARK,
MICHAEL COOPER and STEPHEN COORE

Slow Reggae groove

N.C.

Nine - ty - six _ de - grees _ in the shade. _ Real _ hot in the

Am



shade. _ Said it was nine - ty - six _ de - grees _ in the _

Drum fill *mf*

G



Am



shade, _ ten _ thou - sand sol - diers _ on pa -

G Am

- rade. Tak-ing I and I to meet

G Am

a big fat boy sent from o-ver-seas, the

G Em7 Am

Queen em-ploy. Ex-cel-len-cy, be-fore you I come, with my

G Am G

rep-re-sen-ta-tion, you know where I'm com-ing from. You

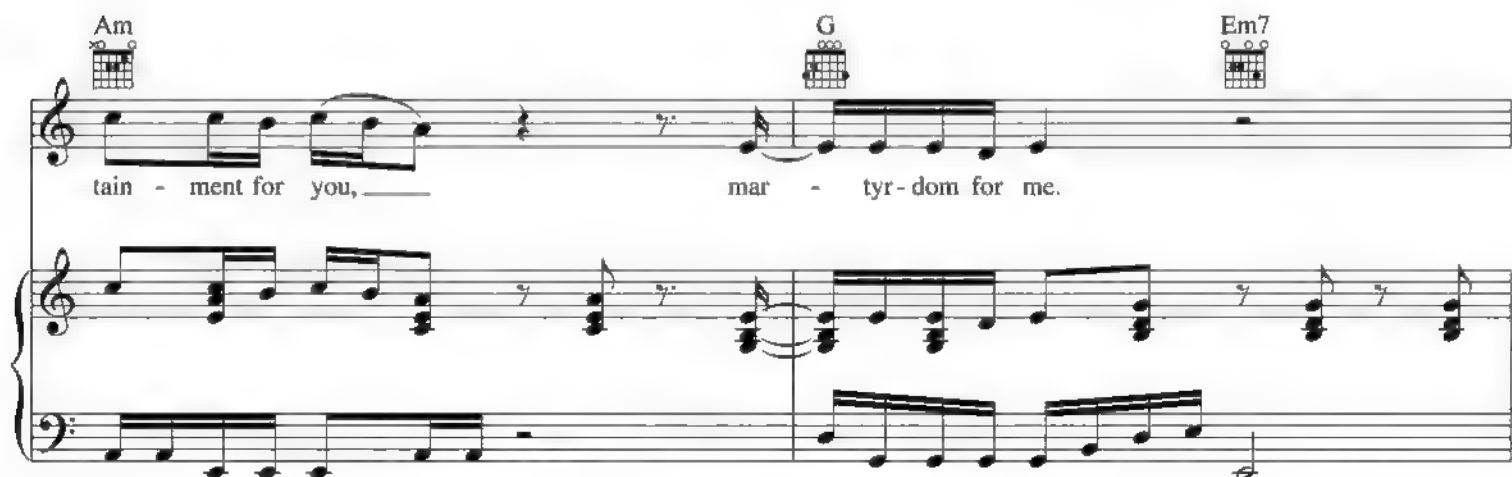
Am G

caught me on the loose, fight - ing to be free, now you show me a noose on the cot-ton tree. En-ter-



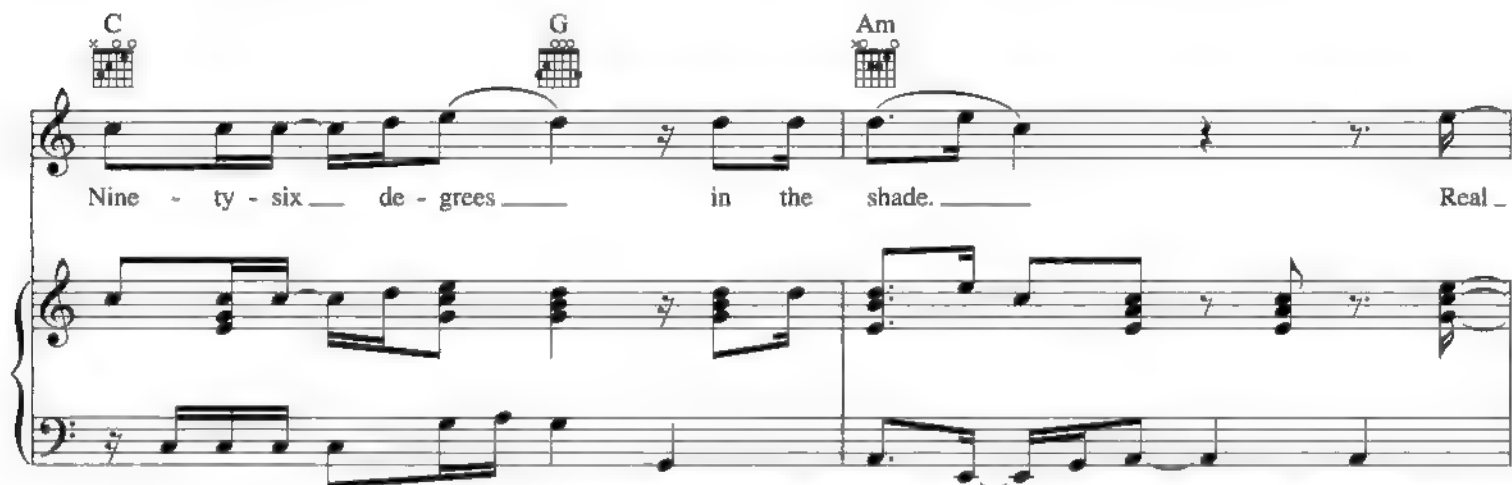
Am G Em7

tain - ment for you, mar - tyr-dom for me.



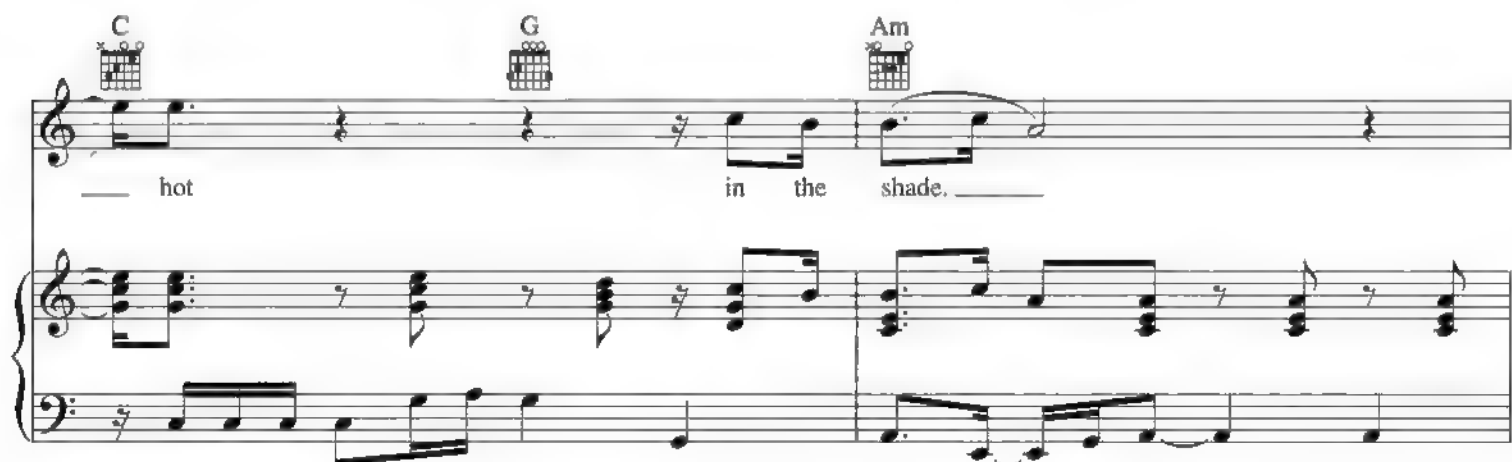
C G Am

Nine - ty - six de - grees in the shade. Real -



C G Am

hot in the shade.



C G Am

Nine - ty - six de - grees in the shade. Real -

C G Am

hot in the shade. Guitar solo

G Am G

Am G

Some may suf - fer and some may burn,

Am G

but I know that one day my peo - ple will learn.

Am G

As sure as the sun shines way up in the sky, to -

Am G Em7

day I stand here a vic - tim. The truth is I'll nev - er die.

C G Am

Nine - ty - six de - grees in the shade. Real

C G Am

— hot in the shade.

C G Am

Nine - ty - six — de - grees in the shade. Real

C G Am

— hot in the shade. Repeat and Fade

Optional Ending

C G Am

Nine - ty - six — de - grees in the shade.

rit.

EQUAL RIGHTS

Words and Music by
PETER TOSH

Moderate Reggae

The musical score is written for piano and guitar. It consists of four systems of music. The first system shows the beginning of the piece with a G chord and a forte (f) dynamic. The second system continues the melody with C, D, and G chords. The third system features Am, C, D, and G chords. The fourth system includes the lyrics: "Ev - 'ry - one is cry - ing out _ for peace, yes. None is cry - ing out for". The score includes various musical notations such as eighth notes, quarter notes, and rests, as well as guitar-specific symbols like 'x' and 'o' on the staff.

G

jus - tice. Ev - 'ry - one is cry - ing out — for

Am C D G

peace, yes. None is cry - ing out for jus - tice,

C D

I don't — want no peace. I need

G C G C

e - qual rights — and jus - tice. I need

First system of the musical score, measures 1-4. The vocal line is in treble clef with a key signature of one sharp (F#). Chords G and C are indicated above the staff. The lyrics are "e - qual rights" (with a slur over "equal" and "rights"), "and jus - tice.", and "I need". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp. It features a steady eighth-note bass line and chords in the right hand.

e - qual rights and jus - tice. I need

Second system of the musical score, measures 5-8. The vocal line continues with the same melody. Chords G and C are indicated above the staff. The lyrics are "e - qual rights" (with a slur over "equal" and "rights"), "and jus - tice.", and "Got to get it,". The piano accompaniment continues with the same rhythmic pattern.

e - qual rights and jus - tice. Got to get it,

Third system of the musical score, measures 9-12. The vocal line continues. Chords G and C are indicated above the staff. The lyrics are "e - qual rights" (with a slur over "equal" and "rights"), "and jus - tice.", and "Got to get it,". The piano accompaniment continues with the same rhythmic pattern.

e - qual rights and jus - tice. Got to get it,

Fourth system of the musical score, measures 13-16. The vocal line continues. Chords G, Am, C, and D are indicated above the staff. The lyrics are "Ev - 'ry-bod - y want to go" (with a slur over "Ev - 'ry-bod - y" and "want to"), "to heav - en, but", and "no - bod - y want to". The piano accompaniment continues with the same rhythmic pattern.

1
Ev - 'ry-bod - y want to go to heav - en, but no - bod - y want to

G Am

die. (Fa-ther of Je - sus) Ev - 'ry - bod - y want to go _____ up to heav - en, but

C D G

none of them, none of them want to die.

2 G Am

What is due to Cae - sar, _____

C D G

you bet - ter _____ give it _____ on _____ to Cae - sar. Hey, - hey, hey. -

And what be - long to I and I

Am

you bet - ter, you bet - ter give it up to I. 'Cause

C D G

I don't need no peace. } I need
I don't want no peace. }

C D

e - qual rights and jus - tice. I need

G C G C

G C G C

e - qual rights and jus - tice. I've got to get it.

G C G C

e - qual rights and jus - tice. I'm a fight - in' for it,

G C G C

e - qual rights and jus - tice.

1 G Am

Ev - 'ry - one head - ed for the top; but

C D G

tell me how far — is it from the bot - tom? No - bod - y knows, but

Am

ev - 'ry-bod - y fight-ing to reach the top;

C D G

how — far is it from — the bot - tom?

2 G Am C D

Ev - 'ry-one is talk - in' 'bout crime; — tell me who are the

G Am

crim-i-nals? I said ev-'ry-bod-y's talk-in' a-bout crime, crime; ...

C D G

tell me who, who are the crim-i-nals? I real-ly don't see them.

C D

I don't want no peace. I need

G C G C

e - qual rights and jus - tice. We got to get

G C G C

e - qual rights and jus - tice. *And there'll be no crime.*

G C G C

E - qual rights and jus - tice. *There'll be no criminals.*

G C G C

E - qual rights and jus - tice. *Everyone is fighting for* e - qual rights and

1-6, Repeat and Fade

G C

jus - tice. *Palestine is fighting for
Down in Angola
Down in Botswana
Down in Zimbabwe
Down in Rhodesia
Right here in Jamaica* e - qual rights and jus - tice.

Optional Ending

G C G

54 46, THAT'S MY NUMBER

Words and Music by
FREDERICK HIBBERT

Moderate Reggae feel

Musical score for "Mr. Tambourine Man" by The Beach Boys. The score is written for guitar and voice. It includes guitar chords (G, C, G, C, G, C) and lyrics: "I said, yeah, — lis - ten what I say. —", "I said, hear — me now, lis - ten what I say. —", and "Let's stick it up, Mis - ter, hear what I".

G C G C

say, sir. Put your hands in the air, sir, and you will get no hurt, —

G C G C

— Mis-ter. Ah, you do what I say, sir, ah, yeah, just what I
Turn out your left pock - et, give me a clean

G C G C To Coda

mean, sir. Get your hands in the air, sir, then you will get no hurt, —
search, sir. Take off your shirt, sir, I ain't got no ratch-et, —

G C G C

— no. I said, yeah, — lis - ten what I say. —

G C G C

I said, hear me now, lis - ten what I say.

G C G C

Sec - ond thing they say, I must join the of -

G C G C

- fice. Third thing they say, "Son, give me your num -

G C G C

- ber, now." He said, "What's your num - ber?" I don't an - swer. He said, what's your num - ber,

man? I don't an-swer. He said, "What's your num - ber, now?" _ He said, "What's your num -

- ber, now?" I said, hey, _____ fif - ty - four, _____ for - ty - six, that's my

num - ber. Whoa, _____ fif - ty - four, _____ for - ty - six, that's my

num - ber. One more time! Fif - ty - four, _____ for - ty - six, that's my

G C G C

num - ber. Whoa, _____ fif - ty - four, _____ for - ty - six, that's my

G C G C

num - ber. I said, yeah, _____ lis - ten what I say. _

G C G C

_____ I said, hear _____ me now, lis - ten what I say. _

G C G C

_____ Da da da de de de de de de de de de de da da de da da da

G C G C

dai dai dai dai dai — de da de da da da de da de da de da de da

G C G C

de da de da de da. Da da de de de de de de — de de de de

G C G C

be da da da da be — da da da da de da da da da dum. — I said, yeah, —

D.S. al Coda

CODA

G C G C

— now. Stick it up, Mis - ter, hear what I

G C G C

say, sir. Get your hands in the air, sir, and you will get no hurt, —

G C

Optional Ending

Repeat ad lib. and Fade

— Mis - ter, — whoa. —

FUNKY KINGSTON

Words and Music by
FREDERICK HIBBERT

Moderate Reggae feel

Chord progression: G, Gm/Bb, C, G, Gm/Bb, C

Ev - 'ry - bod - y,

Chord progression: G, Gm/Bb, C, G, Gm/Bb, C, G, Gm/Bb, C

give it to me. Uh.

Chord progression: G, Gm/Bb, C, G, Gm/Bb, C, G, Gm/Bb, C

Yeah. Yeah.

* Recorded a half step lower.



Al - right, oh yeah. Yeah.



I want you to be-



lieve ev - 'ry word I say. I want you to be -



lieve ev - 'ry - thing I do. I said

G Gm/Bb C G Gm/Bb C

mu - sic is what I've got to give _ and I've got to find some way to make _ it.

G Gm/Bb C G Gm/Bb C

Mu - sic is what I've got, _ babe. _ I want you _ to come on and shake _ it.

G Gm/Bb C G Gm/Bb C

Shake it, shake it, shake _ it, ba - by, oh yeah, hey.

§ G Gm/Bb C G Gm/Bb C G Gm/Bb C

Na na na. _

G Gm/Bb C G Gm/Bb C G Gm/Bb C

Oh, yeah. Na na na.

G Gm/Bb C To Coda ⊕ G Gm/Bb C



Do it. Funk - y, funk -

G Gm/Bb C G Gm/Bb C

- y, funk - y. A funk - y King - ston is what I've got for you, -


G Gm/Bb C G Gm/Bb C



oh yeah. A funk - y King - ston, yeah, is




what I've got — for you. — A funk - y King - ston. What do you know?



Oh! Uh uh uh uh uh uh uh

N.C.



uh uh, let me hear your funk - y gui - tar. *Vocal ad lib.*

D.S. al Coda

G Gm C/G G Gm C/G

CODA

G Gm/Bb C G N.C.

Al - right. Play-ing from east to west, - now, I just

G N.C. G N.C.

play from north to south, - yeah. I love black A - mer - i - ca, peo - ple

G N.C. G Gm/Bb C

keep on ask - ing me — for funk - y King - ston. But

G Gm/Bb C G Gm/Bb C

I ain't got — none, some - one take — it a - way — from me. You got to

G Gm/Bb C G Gm/Bb C

go on and fetch one. Funk - y King - ston. — They keep —

G Gm/Bb C G Gm/Bb C

— on ask - ing me, but I ain't got none. Some - bod - y

G Gm/Bb C G Gm/Bb C

take it from me. You got to go and fetch — one. Funk - y King -

G Gm/Bb C G Gm/Bb C

- ston. — Funk - y King - ston. — Funk - y King-

G Gm/Bb C G Gm/Bb C G Gm/Bb C

- ston. — Oh, no. Na na na. —
Vocal tacet 1st & 2nd times

1-3 4

G Gm/Bb C G Gm/Bb C G Gm/Bb C

G Gm/Bb C G Gm/Bb C G N.C.

East to west, — now, — now

G N.C. G N.C.

From north to south, — now. O - ver A - mer - i - ca, peo - ple

G N.C. G Gm/Bb C

keep on ask - ing me — for funk - y King - ston, — but I

G Gm/Bb C G Gm/Bb C

ain't got — none. Some - bod - y take it a - way — from me, — you got to

G Gm/Bb C G Gm/Bb C

go a bet - ter one. — I ain't got none, funk -

G Gm/Bb C G Gm/Bb C

y King - ston, na. — Some - bod - y take it a - way — from me, — you got to

G Gm/Bb C G Gm/Bb C

go and buy — your - self one. Na na na. —

G Gm/Bb C G Gm/Bb C

Repeat and Fade Optional Ending

G Gm/Bb C G

Na na na —

GET UP STAND UP

Words and Music by BOB MARLEY
and PETER TOSH

Moderately slow Reggae

N.C.



Cm



Get up, stand up,
get up, stand up,
get up, stand up,

stand up for — your right.
stand up for — your right.
stand up for — your right.

The piano accompaniment for the first vocal line consists of two measures in 4/4 time. The right hand plays a melody with eighth notes and rests, while the left hand plays a bass line with eighth notes and rests.

Get up, stand up,
Get up, stand up,
Get up, stand up,

stand up for — your right.
don't give up — the fight.
don't give up — the fight.

The piano accompaniment for the second vocal line consists of two measures in 4/4 time. The right hand plays a melody with eighth notes and rests, while the left hand plays a bass line with eighth notes and rests.

Get up, stand up,
Get up, stand up,
Get up, stand up,

stand up for — your right.
stand up for — your right.
stand up for — your right.

The piano accompaniment for the third vocal line consists of two measures in 4/4 time. The right hand plays a melody with eighth notes and rests, while the left hand plays a bass line with eighth notes and rests.

Get up, stand up, don't give up — the fight.
 Get up, stand up, don't give up — the fight.
 Get up, stand up, don't give up — the fight. We're

Preach - er man, don't tell — me — heav - en is un - der the earth. —
 Most peo - ple think — great God will come — from the sky, —
 sick and tired of your is - m and skism game. Die and go to heav - en in Je - sus' name, Lord.

I know you don't know what — life is real - ly worth. — Is not all —
 take a - way ev - 'ry - thing, and make ev - 'ry - bod - y feel high. But
 We know when we un - der - stand. Al - might - y God is a liv - ing man. — You can fool —

— that glit - ters is gold? — And half — the sto - ry has nev - er been told. — So
 if you know what life is worth, you — would look for yours on earth. — And
 — some peo - ple some-times, but you can't fool all the peo - ple all the time. — So

now you see — the light, aay. — Stand up for — your right. — Come on,
 now you see — the light. You — stand up for — your right. — Yah, —
 now we see — the light. We gon-na

stand up for — our right. So — you'd bet - ter { get up, } stand up,
 { Get up, }

stand up for — your right. Get up, stand up, don't give up — the fight.

Repeat and Fade

I SHOT THE SHERIFF

Words and Music by
BOB MARLEY

Bright Reggae (♩ = 3♩)

Gm  3fr

Cm7  3fr

mf

I shot the sher - iff, but I did - n't shoot no

dep - u - ty, { oh, no, oh.
ooh, ooh, ooh.

2

E♭  3fr

Dm7  3fr




Gm7  3fr

Yeah. All a - round in my home - town
Sher - iff John Brown al - ways hat - ed me;





they're try - in' to track me down,
for what, I don't know. _








yeah. They say time they want to bring me in a guilt - y
Ev - 'ry say time I plant a seed,





for the kill - ng it of a dep - u - ty,
he said, "Kill it be - fore _ it grows."

for the life of a dep - u - ty.
He said, "Kill them be - fore _ they grow"

N.C.

But I say,
And so,

Gm

oh, now, now. read it Oh, in the news. I shot the sher -
I shot the sher -



Cm7

Gm7

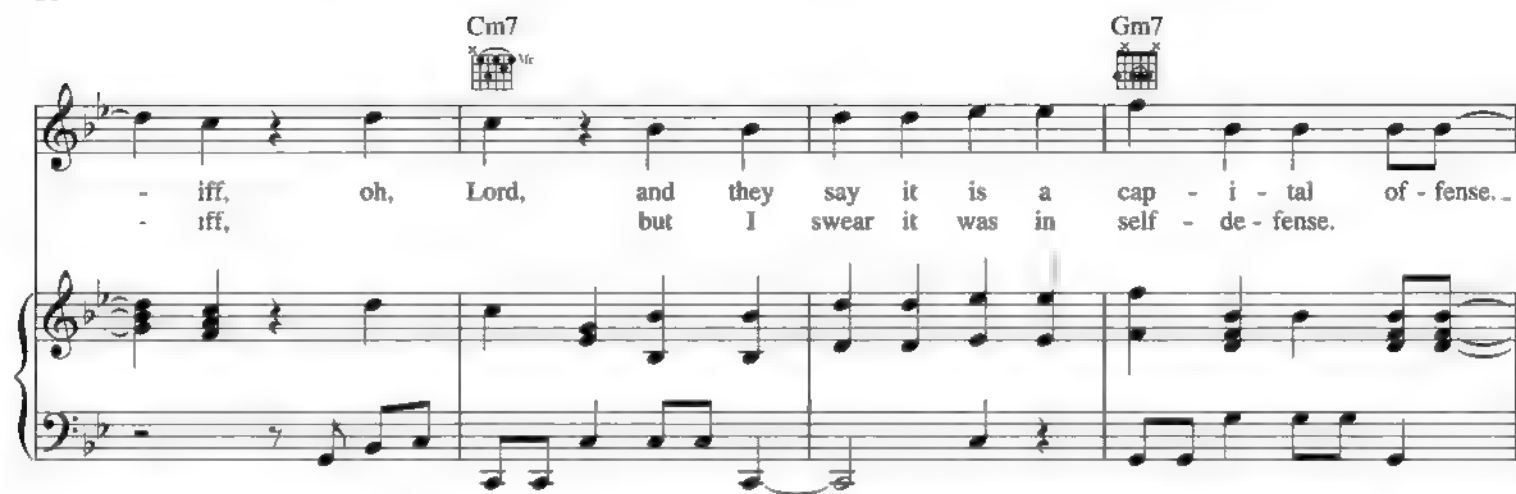
- iff, but I swear it was in self - de - fense.
- iff, but I swear it was in self - de - fense.

Ooh, ooh — ooh.
Ooh, ooh — ooh.

I said, I shot the sher -
I shot the sher -

Cm7  **Gm7** 

- iff, oh, Lord, and they say it is a cap - i - tal of - fense. -
 iff, but I swear it was in self - de - fense.



1 2




Ooh, ooh, ooh. Hear this.



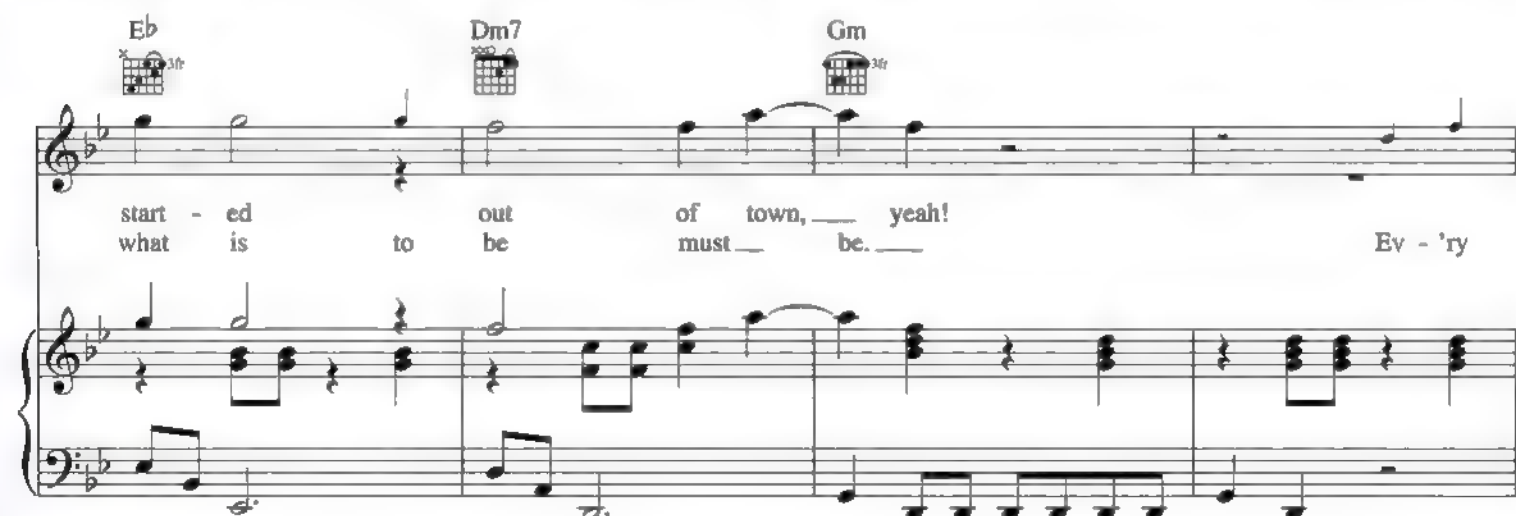
Eb  **Dm7**  **Gm** 

Free - dom came my way one of day and I
 flex - es had the bet - ter of day me. And



Eb  **Dm7**  **Gm** 

start - ed is to out of town, — yeah!
 what is to be must — be. — Ev - 'ry



E \flat **Dm7** **Gm**

day All of a sud-den I saw Sher - iff John Brown,
the buck-et a - go a well;

E \flat **Dm7** **Gm7**

aim - in' to shoot me down. So, I
one day the bot - tom ago drop out.

E \flat **Dm** **Gm**

shot, I shot, I shot him down. And I say,
One day the bot - tom ago drop out. I say,

N.C. **To Coda**

if I am

guilt - y I will pay.

This system contains measures 1 through 3. The vocal line begins with a half note 'guilt' on a G4, followed by a half note 'y' on an A4, and then a whole note 'I will pay.' on a B4. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody of eighth and quarter notes in the right hand.

I shot the sher - iff, but I say, but I did - n't shoot no

This system contains measures 4 through 6. Measure 4 has a Gm chord symbol. Measure 5 has a Cm7 chord symbol. The vocal line continues with 'I shot the sher - iff, but I say, but I did - n't shoot no'. The piano accompaniment continues with similar rhythmic patterns, including some chords in the right hand.

dep - u - ty, oh, no, — oh.

This system contains measures 7 through 9. Measure 7 has a Gm7 chord symbol. The vocal line continues with 'dep - u - ty, oh, no, — oh.'. The piano accompaniment continues with similar rhythmic patterns, including some chords in the right hand.

I shot the sher - iff, but I did - n't shoot no

This system contains measures 10 through 12. Measure 10 has a Cm7 chord symbol. The vocal line continues with 'I shot the sher - iff, but I did - n't shoot no'. The piano accompaniment continues with similar rhythmic patterns, including some chords in the right hand.

Gm7

D.S. al Coda

dep - u - ty, ooh, ooh, — ooh. Re -

CODA

Gm7

I, I, I, I

Cm7

shot the sher - iff, but I did - n't shoot no dep - u - ty, —

Gm7

no.

Repeat ad lib. and Fade

GUESS WHO'S COMING TO DINNER

Words and Music by
MICHAEL ROSE

Lazy Reggae feel

The musical score is written for piano and voice. The piano part consists of a steady bass line in the left hand and chords in the right hand. The vocal melody is written in the treble clef. The tempo is marked 'Lazy Reggae feel' and the dynamics include 'mf' (mezzo-forte). The key signature has one sharp (F#), and the time signature is 2/4. The lyrics are: 'Guess who's coming to dinner, Nat - ty Dread - locks. Guess who's coming to dinner, Nat - ty Dread - locks. Oh, I can'.

Am Dm Am

mf

Dm Am Dm

Guess who's com - ing to din - ner, Nat - ty

Am Dm Am

Dread - locks. Guess who's com - ing to

Dm Am Dm

din - ner, Nat - ty Dread - locks. Oh, I can

* Recorded a half step lower.

Am Dm Am

see you brought some herb for me, Nat - ty Dread - locks.

Dm Am Dm

And Ras - ta near land Ny - ah Bing - hi Cud - joe are —

Am Dm Am

— com - ing o - ver the hills. Say in time — like this,

Dm Am Dm

we must live as one. — So the

Am Dm Am

Book of Rule _____ shall stand. _____ Dread -

Dm Am Dm

locks, _____ Dread - locks, _____ Guess who's com - ing to din - ner, Nat - ty

Am Dm Am

Dread - locks. Guess who's com - ing in to from
just com - ing in from

Dm Am Dm

din - ner, Nat - ty Dread - locks.
the woods, Nat - ty Dread - locks.

Am Dm Am

So let's give thanks and praise, — Nat - ty Dread - locks

Dm Am Dm

I ap - pre - ci - ate the herb you brought — for me, — Nat - ty

Am Dm Am

Dread - locks, Now that things and time —

Dm Am Dm

— have changed, — suf - f'ring made me re - a - lize — what it

Am Dm Am

takes _____ and _____ how to be a Nat - ty Dread - locks.

To Coda

Dm Am Dm

Guess who's com - ing to din - ner, Nat - ty

Am Dm Am

Dread - locks.

Dm Am Dm



D.S. al Coda

I'm


CODA  



Oh, yeah. — Guess who's com - ing to

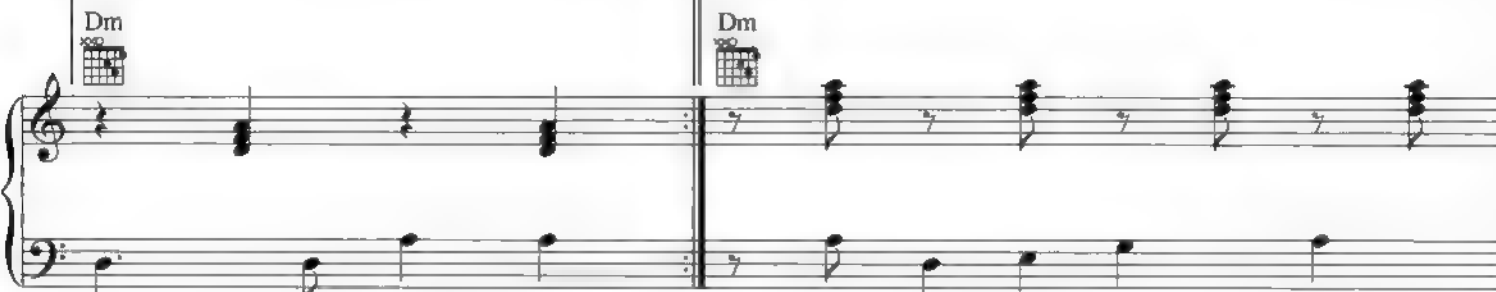


din - ner, Nat - ty Dread - locks.



1, 2  3 





THE HARDER THEY COME

Words and Music by
JIMMY CLIFF

Lively (♩ = ♩³)

Oh, _____ yeah. _____ Oh, _____

yeah. _____ Well, they tell me of a pie _____
 op - pres - sors are tryin' _____
 keep on fight - ing for _____

_____ up in the sky, _____
 _____ to keep me down, _____
 _____ the things I want, _____

Gb



wait - ing for me when I die.
 tryin' to drive me un - der ground.
 though I know that when you're dead you can't.

Ab



But be - tween the day you're born and a - when you die,
 And they think that they have got the bat - tle won.
 But I'd rath - er be a free man in my grave,

Gb



I say they nev - er seem to hear
 for - give them, Lord, they know
 than liv - ing as a pup -

e - ven your cry. So as
 not what they've done. 'Cause as
 pet or a slave. So as

F7

sure as the sun will shine,

Bbm

I'm gon - na get my share now, what's mine, —

Ad

And then the hard - er they come, —




 the hard - er they'll fall, _____ one and all.

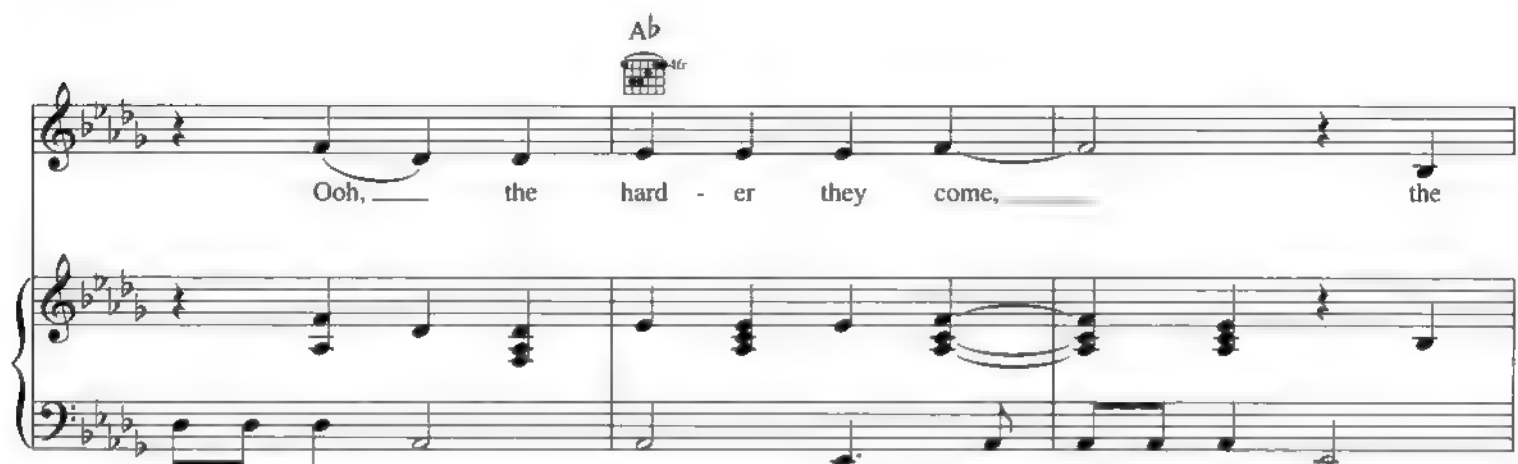








 Ooh, _____ the hard - er they come, _____ the






 hard - er they'll fall, _____ one and all.



To Coda

1

Well, the

2

Db

Ab

4fr

Ooh, — ooh,

Gb

Ab

4fr

Db

Ab

4fr

yeah. —

Ooh, —

1

2

D.S. al Coda

Gb

yeah. —

And I'll

CODA

Hey, the hard - er they come, _____ the

(2.-5.) *Vocal ad lib*

Ab

hard - er they'll fall, _____ one and all. _____

1-4

Gb Db

What I say _____ now, what I say _____ now.

5

one and all. _____

Dbmaj7 Eb/Db Db

I CAN SEE CLEARLY NOW

Words and Music by
JOHNNY NASH

With movement

D

mf

G **D**

I can see clear - ly now, - the rain - has gone. -
I think I can make - it now, - the pain - has gone. -

G

I can see all - ob - sta - cles -
All of the bad - feel - ings have -

A **D**

in my way. - Gone are the dark -
dis - ap - peared. - Here is that rain -

G D

- bow clouds that had me blind. } It's gon-na be a bright, -
I've been pray - ing for. }

C G D To Coda

bright sun-shin - y day.

1 C G

It's gon-na be a bright, bright sun-shin - y day. -


D 2

Look all a - round, _____ there's noth - ing but blue skies. _____

F

Look straight a - head, noth - ing but

The musical score for 'Blue Skies' is presented in three systems. The first system shows the vocal melody and piano accompaniment. The vocal line starts with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The lyrics 'blue skies.' are written below the first two measures. The piano accompaniment is in the same key and time, with a bass clef. The second system continues the vocal melody and piano accompaniment. The third system shows the final measures of the piece, with a key signature change to one sharp (F#) and a common time signature. The score is written for a single melodic line and a piano accompaniment.



The musical score for 'C' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains four measures, each with a whole note chord. The chords are C major (C4, E4, G4), C#m/G# (C#4, E#4, G#4), G major (G4, B4, D5), and C major (C4, E4, G4). The bottom staff is in bass clef and contains four measures, each with a whole note chord. The chords are C major (C2, E2, G2), C#m/G# (C#2, E#2, G#2), G major (G2, B2, D3), and C major (C2, E2, G2). The score is written in a standard musical notation style with a key signature of one sharp and a 4/4 time signature.

Bm/D

A

D.S. al Coda

Musical score for the first system, featuring a vocal line with a long note and a piano accompaniment. Chords Bm/D and A are indicated above the staff.

CODA

C

It's gon - na be ____ a bright, ____

bright _

Musical score for the Coda section, featuring a vocal line with lyrics and a piano accompaniment. Chord C is indicated above the staff.

G

D

Repeat and Fade

sun-shin - y day. ____

It's gon-na be ____ a bright, _

Musical score for the Repeat and Fade section, featuring a vocal line with lyrics and a piano accompaniment. Chords G and D are indicated above the staff.

Optional Ending

C

G

D

bright, ____

sun - shin - y day.

Musical score for the Optional Ending section, featuring a vocal line with lyrics and a piano accompaniment. Chords C, G, and D are indicated above the staff.

THE ISRAELITES

Words and Music by
DESMOND DEKKER

Freely



Get up in the morn - ing, slav - ing for bread, sir,

mf

so that ev - 'ry mouth _____ can be fed.

Poor me, the Is - rael - ite. Aah!

Eb *F* *Bb*

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Moderately

Db

Bb

1. Get up in the morn - ing, slav -
2.-4. (See additional lyrics)

Ab/Bb

Bb

- ing for bread, sir, so that ev - 'ry mouth -

Eb

— can be fed. Poor

F

Bb

me, the Is - rael - ite. Aah!

1-3 Db

4

My

E♭

F

Poor
Poor

me,
me,

the
the

B♭

Repeat and Fade

Is - rael - ite; I won - der who I'm work - ing for.
Is - rael - ite; I look a - down and out, sir.

Additional Lyrics

2. My wife and my kids, they pack up and leave me;
"Darling," she said, "I'm yours to receive."
Poor me, the Israelite. Aah!
3. Shirt them ah tear up, trousers are gone;
I don't want to end up like Bonnie and Clyde.
Poor me, the Israelite. Aah!
4. After a storm there must be a calm,
They catch me in the farm, you sound the alarm.
Poor me, the Israelite. Aah!

JOHNNY TOO BAD

Words and Music by WINSTON BAILEY,
HYLTON BECKFORD, DERRICK CROOKS
and TREVOR WILSON

Slow Reggae groove

The musical score is written for a vocal line and piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo/style is 'Slow Reggae groove'.

First System: The vocal line begins with a guitar chord diagram for A-flat (4th fret, 2nd string). The vocal melody starts with a long note, followed by a phrase: "Ooh, _____ yeah. ...". The piano accompaniment features a steady bass line and chords in the right hand, marked with a mezzo-forte (*mf*) dynamic.

Second System: The vocal line continues with a guitar chord diagram for E-flat (3rd fret, 1st string). The melody includes a phrase: "Here I come, here I come,". The piano accompaniment continues with the same reggae groove.

Third System: The vocal line has a guitar chord diagram for A-flat (4th fret, 2nd string) and then E-flat (3rd fret, 1st string). The melody includes the phrase: "here I come." The piano accompaniment continues with the same reggae groove.

Ab  4fr

(1.) Walk - ing up the road _ with a pis - tol in your waist,
 (2., D.S.) One of these _ days _ when you hear a voice say come,



Db  3fr


John - ny, you're too bad. Whoa. _____
 where you gon - na run _ to? Whoa. _____




Ab  4fr


Walk - ing down the
 One of these _



Eb  3fr


road _ days _ with your ratch - et in your waist,
 when you hear a voice say come, John - ny, you're too
 where you gon - na



Db  Ab 

bad. _____
run _____ to? _____

Whoa. _____
Whoa. _____



Eb  Db 

You're just rob - bing and you're stab - bing and you're
You're gon - na run _____ to the rock _____ for



Eb  Fm 

loot - ing and you're shoot - ing, now you're too bad.
res - cue, _____ there will _____ be no rock.

You're just
You're gon - na



Db  Eb 

rob - bing and you're stab - bing and you're loot - ing and you're shoot - ing, now you're
run _____ to the rock _____ for res - cue, _____ there will _____ be




Ab  4fr

To Coda 

1 2


too bad,
no rock,



Ab  4fr

E♭  3fr

Ooh, _____ yeah. _____



Db  4fr

Here I come, here I come, here I come.



Ab  4fr


1 E♭  3fr

2 E♭  3fr


D.S. al Coda





CODA




You're gon-na run to the rock, I said, — there will be

no rock No rock, no rock. Run to the rock, I say, .

— there will be no — rock, no — rock.

Repeat. ad lib. and Fade

Optional Ending





LEGALIZE IT

Words and Music by
PETER TOSH

Moderate Reggae

Guitar Chords: G, F/A, G, F/A, G, F, G, F, G, F, G, F







Vocal Melody:

Le - gal - ize it, ___

don't crit - i - cize it. Le - gal -







ize it, yeah, ___ yeah. And I'll ad - ver - tise it.

Piano Accompaniment: The piano part features a steady reggae rhythm with chords and single notes in both hands. The first system includes a *mf* (mezzo-forte) dynamic marking.














Some call it tam - pee. Some call it the





Sing-ers

weed. Some call it mar - i - jua - na.

Some of them call it gan - ja. If a man got to le - gal -

smoke it, and play - ers of in - stru - ment,

too, Le - gal - ize it, yeah, -

yeah. - That's the best thing you can do. Doc-tors

smoke it, nurs - es smoke it.

Judg - es smoke it, e - ven the law - yers.

The musical score is written for guitar and piano. The guitar part is on a single staff with a treble clef and a key signature of one sharp (F#). It features a series of chords: G, F, G, F, G, F, G, F, G, F, G, F. The piano part is on two staves (treble and bass clefs) with a key signature of one sharp. The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are: "too, Le - gal - ize it, yeah, -", "yeah. - That's the best thing you can do. Doc-tors", "smoke it, nurs - es smoke it.", and "Judg - es smoke it, e - ven the law - yers." The score is divided into four systems, each with a guitar staff and a piano staff.








too. So you got to le - gal - ize it, —








don't_ crit-i - cize it. Le - gal-














ize it, yeah, — yeah, — And I'll ad - ver - tise it.


















1 It's good_ for the flu, good for







asth - ma. Good for tu - ber - cu - lo - sis,

e - ven — u - ma - ra com - po - sis.

Got to le - gal - Birds eat it

and they love it. Fowls

G F G F G F

eat it. Goats love_ to play_ with it.

G F G F G F

So, you got to le - gal - ize it, — don't_ crit-i -

G F G F G F

cize it. Le - gal - ize it, yeah, —

G F G F G F

Repeat and Fade Optional Ending

yeah. — And I'll ad-ver - tise it. Le-gal - ize it.

MANY RIVERS TO CROSS

Words and Music by
JIMMY CLIFF

Moderately slow

C Em F G7 C Em

Man - y riv - ers to cross, ____

F E Fmaj7 F6 G C

but I can't seem to find my ____ way - o - ver.

Em F E Fmaj7 F6 G

Wan - der - ing, I'm lost, ____ as I trav - el a - long the white - cliffs of ____





Do - ver, Man - y riv - ers to cross, -
 Man - y riv - ers to cross, -







and it's on - ly my will that — keeps me a -
 but just where to be - gin? I'm — play - ing for




live. I've been ripped, washed up for years, -
 time. There've been times I find my - self —







and I mere - ly sur - vive be - cause of my pride. -
 think - ing of com - mit - ting some ter - ri - ble crime. -

C C7 F
 And } this lone - li - ness won't
 Still }

C C9 F C C9
 leave me a - lone. It's such a drag to be on your own.

F C/E G/D C6 G/B
 { My wom - an } left me, but she would-n't say why.
 { My girl }

D G
 3
 Guess I'll just break right down and cry.

C Em F E

Man - y riv - ers to cross, _____ but I can't seem to find

Fmaj7 F6 G C

my way — o ver.

Em F E

Wan - der - ing, I'm lost, _____ as I trav - el a - long

Fmaj7 F6 G C

the white — cliffs of Do - ver

D.S. (lyric 1) and Fade

MARCUS GARVEY

Words and Music by PHILLIP FULLWOOD
and WINSTON RODNEY

Moderately

Dm



mf

Mar - cus Gar - vey words come to pass. —

Mar - cus Gar - vey words come to pass. —

Can't get — no food — to eat. —

Can't get — no mon - ey to spend.

Whoa, oh, — can't get no food to eat.

Gm F Dm

Mm, — can't get — no mon-ey to spend.

Gm F Dm

Whoa, oh. —

Gm F Dm

Calm - lead - er - want to - let me - do - what I can, - for

you, - and you, - and you, - hel -

lo. - Come ev - 'ry - one, come.

Whoa, oh, - let me do what I can.

Gm F Dm

Mm, _____ for you and you a - lone.

Gm F Dm

Whoa, oh. _____

You who know the rights and do it _____ light

shall be spanked with man - y stripes.

Been, — been un - will - ing, I'm warn - ing. —

You — got your - self — to blame. I tell you,

do right, — do right, do right, do right, do right. —

Do right, — do right, do right, do right, do right, — do right. — I beg you.

Gm F Dm

Whoa, oh, _____ tell you to do right.

Gm F Dm

Mm, _____ beg _____ you to do right. —

Gm F Dm

Whoa, oh. _____

Play 4 times

Where is Pa-co — Well? — He's

no - where a-round, he can't — be found.

First — be-tray - er, — who gave a-way Mar - cus

Gar - vey. That's what I'm say - in', Tahn.

First _____ prize, catch - them, Gar - vey. _____ Whoa, oh,

hold them, - Mar - cus, - hold them. - Mm, _____

Gm F

proph - e - cy of _____ whole fear. - Whoa, oh, _____ catch them, - Gar - vey, - catch them. -

Dm Gm F Dm

Mm, _____ hold them, - Mar - cus, - hold them. - Whoa. _____

Gm F Dm

Repeat and Fade Optional Ending

A MESSAGE TO YOU RUDY

Words and Music by
ROBERT THOMPSON

With movement

mf

C F G C

F G C F G

C F G C

(1., D.S.) Stop your mess - ing a - round,
(2.) Stop your fool - ing a - round,

bet - ter think - of your fu - ture.
time to straight - en right out.

F G C

F G C

Time you straight - en right out,
Time to think - of your fu - ture,

F G C F G

cre - a - ting prob - lems in town.
else you'll wind up in jail. Ru -

C F G C To Coda

dy, A mes - sage to you, Ru - dy, a

F G C F G

mes - sage to you.

First system of musical notation. Chord diagrams for C, F, G, and C are shown above the staff. The melody is in the treble clef, and the bass line is in the bass clef.

Second system of musical notation. Chord diagrams for F, G, C, F, and G are shown above the staff. The melody is in the treble clef, and the bass line is in the bass clef. The system ends with the instruction **D.S. al Coda**.

Third system of musical notation, labeled **CODA**. Chord diagrams for F, G, C, F, and G are shown above the staff. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics "mes-sage to you, Ru - dy." and "A mes-sage to you, Ru" are written below the staff.

Fourth system of musical notation. Chord diagrams for C, F, G, and C are shown above the staff. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics "dy." and "A mes - sage to you, Ru - dy" are written below the staff. The system includes a box labeled **Repeat ad lib. and Fade** and an **Optional Ending** section.

MONKEY MAN

Words and Music by
FREDERICK HIBBERT

With energy

The musical score for "Monkey Man" is written for piano in 4/4 time, key of Bb major. It consists of four systems of music. The first system begins with a Bb chord and a mezzo-forte (mf) dynamic. The second system continues with the Bb chord. The third system features Eb, F7, and Bb chords. The fourth system features Cm, F, and Bb chords. The score includes guitar chord diagrams for each chord change.

2

Bb

Aye aye — aye, aye aye — aye. Tell you ba - by,
— lie, it's no — lie, them a tell me,

alternate verses on each repeat

Cm7 F Bb

hug - ging up the big mon - key man. Aye aye —
hug - ging up the big mon - key man. It's no —

— aye, lie, aye it's aye — aye. Tell you ba - by,
— lie, it's no — lie, them a tell me,

Cm7 F Bb

hug - ging up up the big mon - key man. I see no
hug - ging up the big mon - key man. Now I

sign of you, I on - ly heard of you,
know that, now I un - der - stand,

Cm7 F Bb

hug - ging up the big mon - key on man. I see no
you're turn - ing a mon - key on me. Now I

sign of you, I on - ly heard of you,
know that, now I un - der - stand,

Cm7 F 1-5 Bb 6 Bb

hug - ging up the big mon - key on man. It's no man.
you're turn - ing a mon - key on me. Aye aye

MURDER SHE WROTE

Words and Music by SLY DUNBAR,
LLOYD WILLIS, EVERTON BONNER
and JOHN TAYLOR

Moderately fast

N.C.

mf

1

2

I know this lit - tle girl her name is Max - ine. Her

beau - ty's like a bunch of rose, If I ev - er tell you 'bout

Max - ine, you're gon-na say I don't know what I know. But, mur - der, she wrote. -

Mur - der, she wrote. Mur - der, she wrote.

Mur - der, she wrote.

Play 4 times

Rap: see Rap lyrics

Have a co - zy con a - when she
love with a cool Chi - nese, white

1

jokes on what she done. She know my Bob-ba-lu like an ev-'ry morn-ing man. Make
man and In-dian, The wick-'dest guy I heard of is a

2

fly-a vo-cal band. I know you heard a-bout this girl, her name is Max-ine. Her

beau-ty's like a bunch of rose. But-a if I ev-er tell you 'bout

Max-ine, you're gon-na say I don't know what I know. But, mur-der, she wrote.

Mur - der, she wrote. Mur - der, she wrote.

Nah, nah, nah. Mur - der, she wrote.

Rap: *ad lib.*

Repeat *ad lib.*

To Coda

Where you make a lie - a, you'll dis - cov - er
(D.S.) Rap continues just the oth - er day me see - a

1

her de - vo - tion. To the cool - a white young In - dian Na - zi kill - in' is fun. A -
six months preg - nant. While she calls for sweet Tar - zan which not I

2

D.S. al Coda

nev - er hear no from. Yeah, you

CODA

Mur - der, she wrote. _____
(Rap continues)

Repeat and Fade**Optional Ending**

Mur - der, she wrote. _____ Mur - der, she wrote. _____

Rap Lyrics

I'll kill all of them.
A pretty fearsome bunchy come around town.
Then they kind of live in town,
All chopped up. Follow me.
A pretty fearsome bunch come around town.
Then they kind of live in town,
All discussin' that you're pretty,
They-a said, pretty bunch of character.
Dirty that you is-a up to.
Flirty, flirty, you are the town pick.
And are so-orry a-when you find your mischief.
You tell them you're sorry, sorry, sorry.

ONE LOVE

Strum Pattern 1
Relaxed Reggae beat

Words and Music by
BOB MARLEY

mf

Bb F Eb 3fr

F F7 Bb


One love, _ one heart. _

Let's get to - geth er and feel all right. { As it was in the be - I'm plead - ing to _

Hear the chil - dren cry - ing. (One love.) _ gin - ning, (One love.) _ so shall it be in the end. (One heart.) _ Say - in', (One heart.) _ Al - right, (One heart.) _ Whoa. _

To Coda







thanks and praise to the Lord and I will feel all right." Say - in',






"Let's get to - geth - er and feel all right" { Whoa, whoa, whoa, whoa.
One more thing.





Let them all pass all — their dirt - y re-marks. (One
Let's get to - geth - er — to fight this Ho - ly Ar - ma - ged - don, (One






love.) There is one ques - tion I'd real - ly love to ask. — (One
love.) so when the Man comes there will be no, no doom. — (One

heart.) Is there a place — for the hope - less sin - ner who has
 song.) Have pit - y on those — whose chanc - es grow thin - ner. There ain't

Gm **E♭** **B♭**

hurt all man - kind just to save his own? — Be - lieve me.
 no hid - ing place from the

Gm **E♭** **F** **B♭**

Fa - ther of Cre - a - tion. Say - in',

E♭ **F** **B♭** **D.S. al Coda**

CODA **E♭/B♭** **B♭**
 thanks and praise to the Lord and I will

feel all right." Let's get to - geth - er and feel all right. "Give

F **B♭** **E♭** **B♭** **F** **B♭** **Repeat and Fade**

NO WOMAN NO CRY

Words and Music by
VINCENT FORD

Relaxed Reggae










mf







Play 4 times

No wom - an, no cry.






No wom - an, no cry.

No wom - an, no
Here, - lit-tle dar - lin',








cry.
don't shed no tears.

No wom - an, no cry.

Said, said,

C G/B Am F

said I re - mem - ber } when we used _ to sit
 (D.S.) Said I re - mem - ber }

C G/B Am F

in the gov - ern - ment yard in Trench - town.

C G/B Am F

1. O - ba, O - b - serv - ing the hyp - o - crites as they would
 2.,3. And then Geor - gie would make a fi - re - light as it was

C G/B Am F

min - gle with the good peo - ple we meet.
 log wood burn - in' through the night.

C G/B Am F

good friends we had, oh, good friends we've lost
Then we would cook corn - meal por - ridge

C G/B Am F

of which I'll a - long share the way.
you.

C G/B Am F

In this bright fu - ture you can't for - get your past,
My feet is my on - ly car - riage,

C G/B Am F To Coda

so, dry your tears I say. And
so, I've got to push on through, but while I'm gone I mean...

C G/B Am F G

Ev - 'ry-thing's gon - na be al - right. Ev - 'ry-thing's gon - na be al - right.

C G/B Am F G

Ev - 'ry-thing's gon - na be al - right. Ev - 'ry-thing's gon - na be al - right.

2 Am F C G/B

Ev - 'ry-thing's gon - na be al - right so, wom - an, no cry.

Am F C F C C G

No, no wom - an, no wom - an, no cry.

Chords: C, G/B, Am, F, C, F, C

Oh, my lit-tle sis-ter, don't shed no tears. _ No wom-an, no cry.

Chords: G, C, G/B, Am, F

Guitar solo - ad lib.

Chords: C, F, C, G, G

1-3 4

Solo ends

D.S. al Coda

CODA

Chords: C, G/B, Am, F, C, F, C

No wom-an, no cry. No wom-an, no cry.

G C G/B Am F

Oh, my lit - tle dar - lin', I say don't shed no tears.

C F C G C G/B

No wom-an, no cry. Yeah. Lit-tle dar - lin',
Vocal tacet 3rd time

Am F C F C G

don't shed no tears... No wom-an, no cry. **Play 3 times**

C G/B Am F C F C

PARTY NEXT DOOR

Words and Music by
MICHAEL ROSE

Moderate Reggae feel

The musical score is written for guitar and piano. The guitar part is in the key of B-flat major (two flats) and 4/4 time. It features a series of chords: Gm, C, Eb, F, Gm, C, Eb, F, Gm, C, Eb, F, Gm, C, Eb, F, Gm, C, Eb, F. The piano part provides a steady accompaniment with a reggae feel. The lyrics are: "There's a par - ty in ses - sion groov - ing on all night o - ver next door. A reg - gae par - ty in ses - sion, groov - ing on all night o - ver next door. There's a".

Gm C Eb F Gm C Eb F Gm C Eb F Gm C Eb F Gm C Eb F

There's a par - ty in ses - sion groov - ing on all night o - ver next

door. A reg - gae par - ty in ses - sion,

groov - ing on all night o - ver next door. There's a

Gm C Eb F

par - ty in ses - sion groov - ing on all night o - ver next

Gm C Eb F

door. A reg - gae

Gm C Eb F


par - ty in ses - sion, groov - ing on all night o - ver next

To Coda

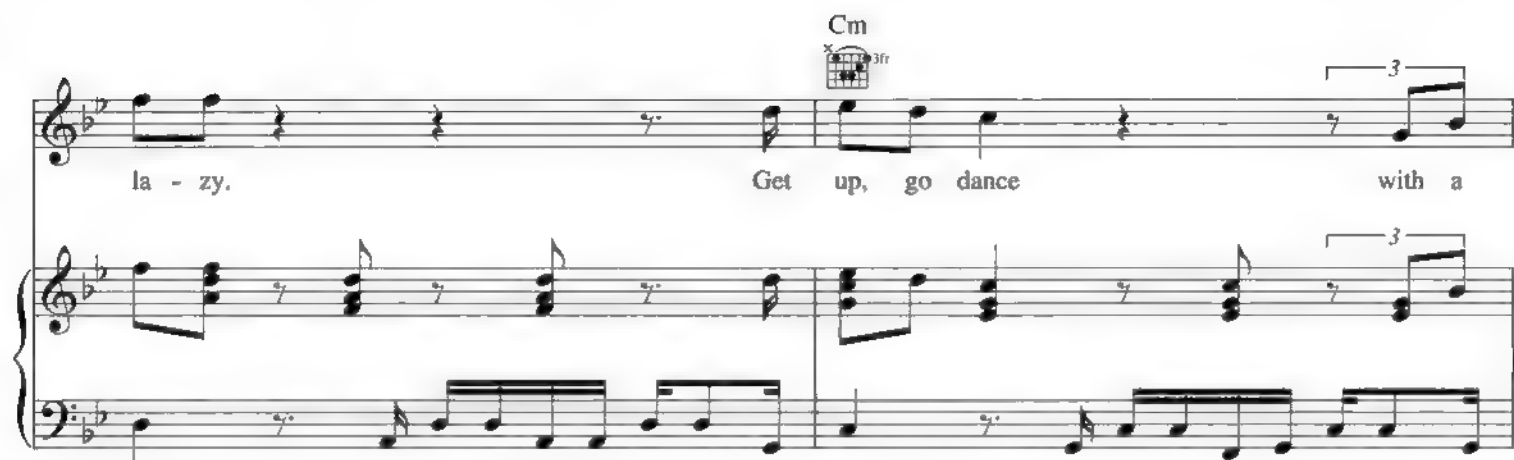
Gm C Eb F Dm

door. (2nd time only) Don't sit a - round and get

Cm



la - zy. Get up, go dance with a




Dm



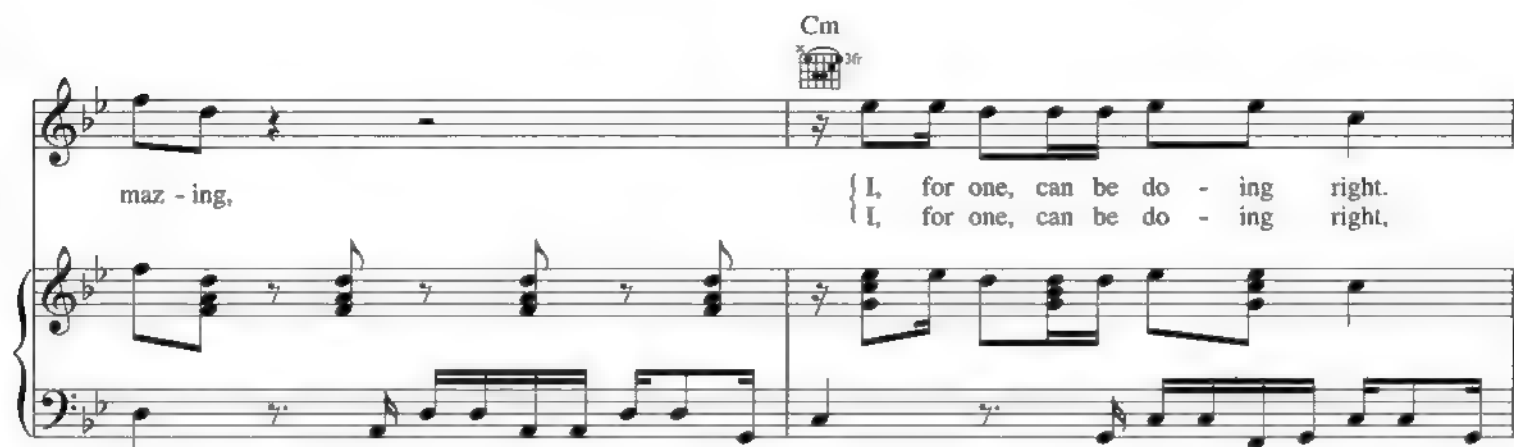
la - dy. Pre-cious fun, so a -



Cm



maz - ing, { I, for one, can be do - ing right.
I, for one, can be do - ing right,



1 2

D.S. al Coda

There's a as we dance and we hold on tight. There's a



CODA

Chords: C, Eb, F, Gm

Chords: C, Eb, F, Gm

There's a

Chords: Gm, C, Eb, F

par - ty, — groov - ing so — nice. There's a

Chords: Gm, C, Eb, F

par - ty, — yeah. — A ras - ta

Gm C Eb F

par - ty in ses - sion, swings all night. A reg - gae

Gm C Eb F

par - ty in ses - sion, do - ing right. A reg - gae

Gm C Eb F

par - ty in ses - sion, groov-ing on all night o - ver next

Gm C Eb F

door.

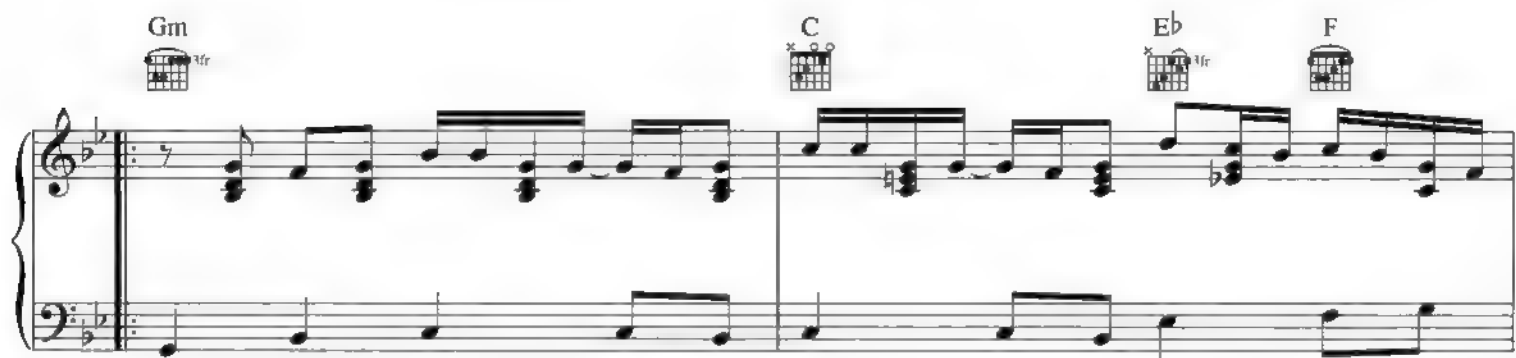
Dm



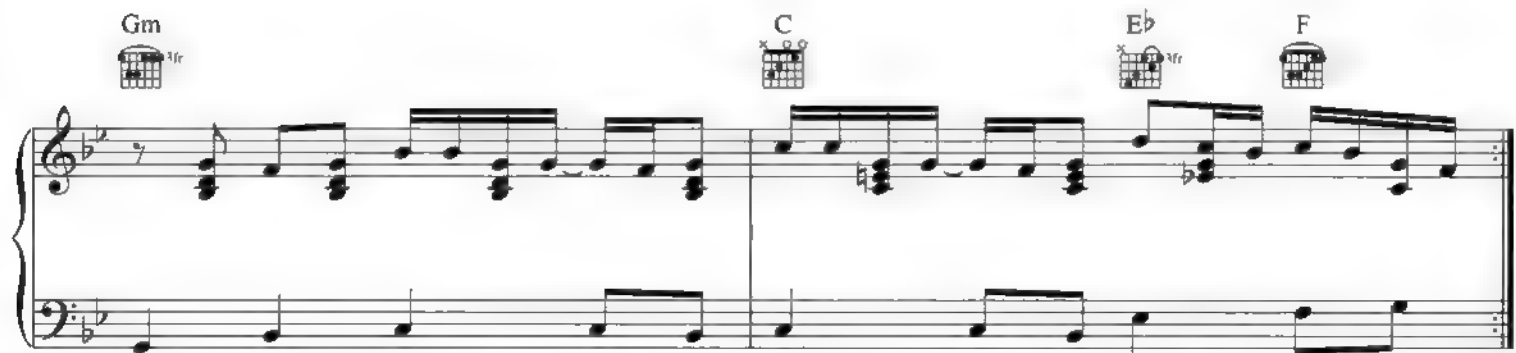
Cm



Gm C Eb F



Gm C Eb F



Gm C Eb F

There's a

Gm C Eb F

par - ty in ses - sion groov - ing on all night o - ver next

Gm C Eb F

door. A reg - gae

Gm C Eb F

par - ty in ses - sion, groov - ing on all night o - ver next

Gm C Eb F Gm

door. There's a par - ty in ses - sion.

C Eb F Gm C Eb F

groov - ing on all night o - ver next door. A reg - gae

Gm C Eb F

par - ty in ses - sion, groov - ing on all night o - ver next

Gm C Eb F Gm

door. There's a

Repeat and Fade

Optional Ending

PASS THE DUTCHIE

Words and Music by DONAT ROY JACKIE MOTTO,
LLOYD FERGUSON, LEROY SIBBLES,
ROBERT LYN, HUFORD BROWN,
HEADLEY GEORGE BENNETT and FITZROY SIMPSON

Reggae

N.C.

(Spoken:) This generation... rules the nation... with vision.

Music happens to be the food of love.

drum fill





Sounds to real-ly make you rub and scrub.

mf

I ____ say: Pass the dutch-ie on the left hand side,

pass the dutch-ie on the left hand side, it gon-na burn. Give me the mu-sic, make me jump and prance. It a go

done. Give me the mu-sic, make me rock-ing in the dance. It was a cool and love - ly, breez - y af - ter-noon.
stopped to find out what was go - ing on.

(How does it feel when you've got no food?)

A you could feel it 'cause it was the month of
'Cause the spir - it of Jah, you know he leads










(How does it feel when you've got no food?)





June.
on.

So I left my gate and went out for a walk
There was a ring of dreads and a ses-sion was there in swing.

(How does it feel when you've got no food?)

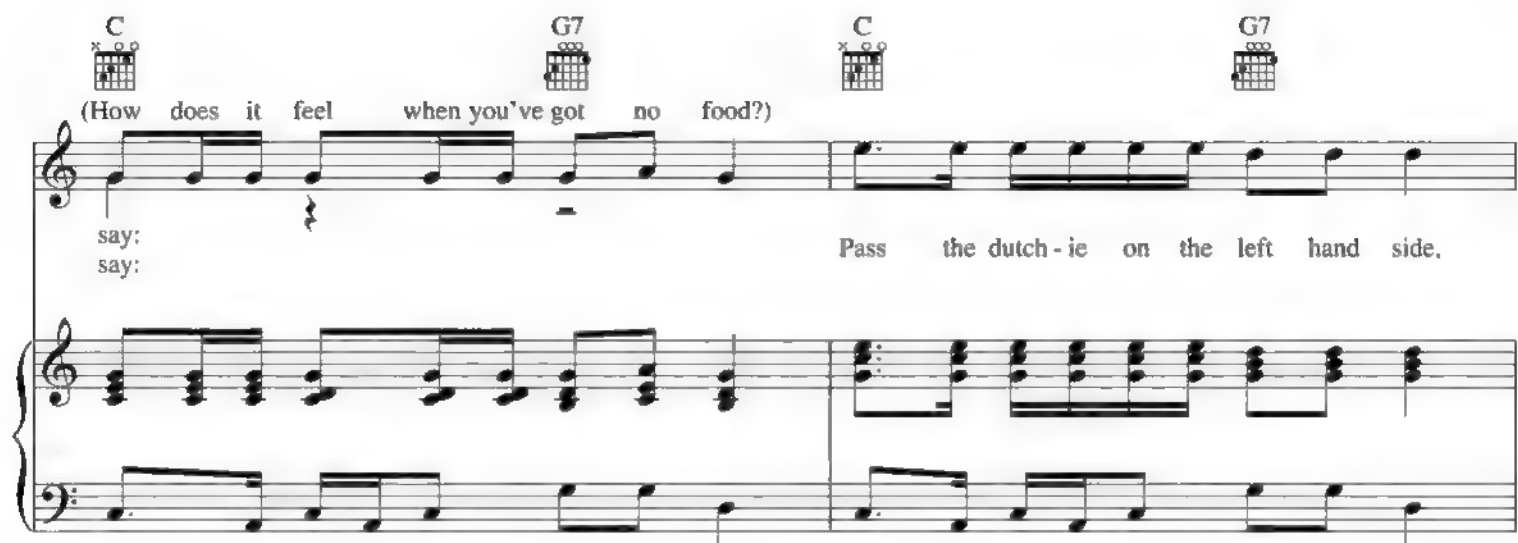
As I passed the dread - locks' camp, I heard them
You could feel the chill as I seen and heard them

(How does it feel when you've got no food?)

say:
say:

Pass the dutch-ie on the left hand side,











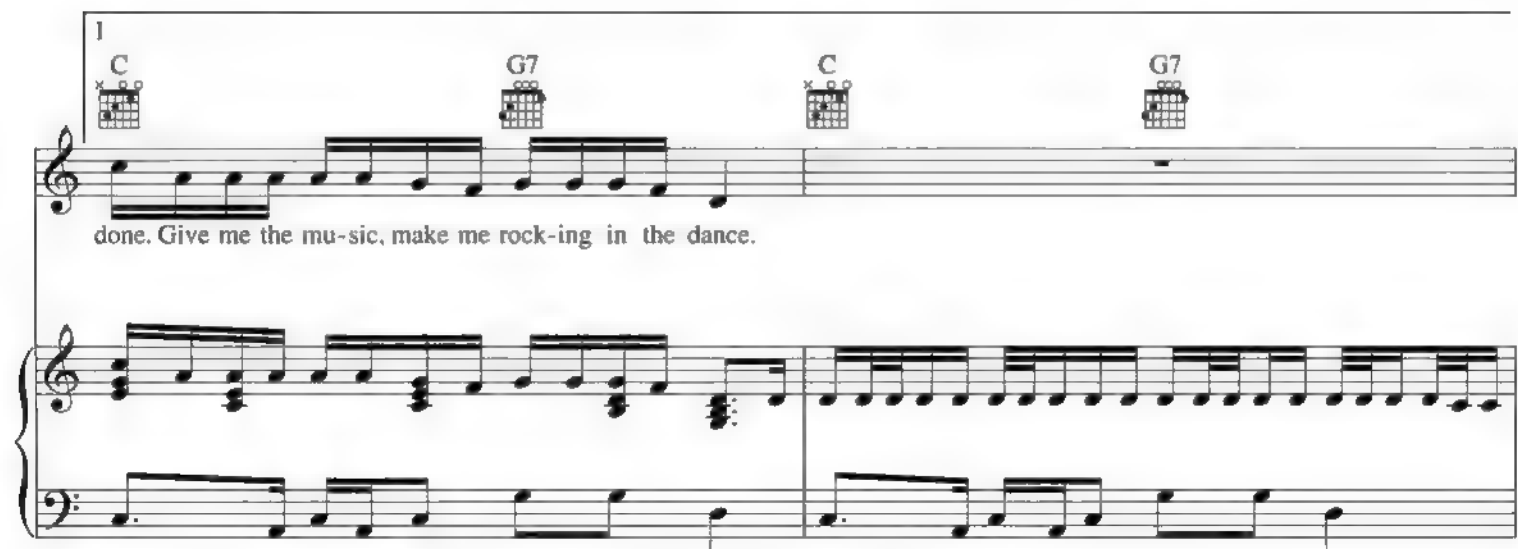

pass the dutch-ie on the left hand side, it gon-na burn. Give me the mu-sic, make me jump and prance. It a go



1





done. Give me the mu-sic, make me rock-ing in the dance.











So I done. Give me the mu-sic, make me rock-ing in the dance. 'Cause me say

lis-ten to the drum-mer, me say lis ten to the bass. Giveme lit tle mu sic, make mewind up me waist. Me say


lis-ten to the drum-mer, me say lis-ten to the bass. Giveme lit - tle mu-sic, make me wind up me waist. I say:

C G7 C G7

Pass the dutch-ie on the left hand side, pass the dutch-ie on the left hand side, it gon-na

C G7 C G7

burn. Give me the mu-sic, make me jump and prance. It a go done. Give me the mu-sic, make me rock-ing in the dance. You

C G7 C G7

play it on the ra-di-o, a so me say, we a go hear it on the ster-e-o, a so me know you a go

C G7 C G7

play it at the dis-co, a so me say, we a go hear it on the ster-e-o,

C G7 C G7

Pass the dutch-ie on the left hand side, I said, pass the dutch-ie on the left hand side, it's gon-na

C G7 C G7

burn. Give me the mu-sic, make me jump and prance. It a go done. Give me the mu-sic, make me rock-ing in the dance.

C G7 C G7

On the left hand side, on the left hand side,

C G7 C G7

on the left hand side, on the left hand side. **Repeat and Fade**

RED, RED WINE

Words and Music by
NEIL DIAMOND

Moderately

*     

Red, red wine _____ goes to my
wine, _____ it's up to

mf

head, _____ makes me _____ for - get that I
you. _____ All I _____ can do, I've done.

still need her so. Red, red
Mem - ories won't go:

* Recorded a half step higher

2 F G C F G/D F/G

mem - o - ries won't go. I'd have

G C F

thought that with time, thoughts of you'd leave my head.

C G C

I was wrong; now I find just one

F G C F

thing makes me for - get. Red, red wine,

G/D F/G C F G/D F/G C F

stay close to me; _____ don't let me be a - lone.

G/D F/G G 1 F G C F

It's tear - ing a - part _____ my blue, blue heart.

Gsus/D G C F Gsus/D G 2 F G

I'd have my blue, blue heart.

C F Gsus/D G C F Gsus/D G D.S. and Fade

Red, red

POLICE AND THIEVES

Words and Music by JUNIOR MURVIN
and LEE PERRY

Moderately

Sheet music for the song "Police and Thieves" by Junior Murvin and Lee Perry. The music is in 4/4 time, key of D major, and marked "Moderately". The score includes guitar chords (G, Am7, C, D) and piano accompaniment. The lyrics are: "Oh, yes Police and thieves in the street, (Oh, yeah)".

Chords: G, Am7, C, D

Lyrics: Oh, yes Police and thieves in the street, (Oh, yeah)

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G Am

fight - in' the na - tion with their guns —

G

— and am - mu - ni - tions. Po - lice and thieves — in the

Am G

street, — (Oh, yeah) — scar - ing the

Am

na - tion with their guns — and am - mu - ni - tions. To Coda

G Am

Plung - ing their sin — to rev - a -

G

la - tions, yeah. At the next gen - er - a - tion

Am Bm

we'll be, hear me. All the

Am

crimes com - mit - ted day — by day,

Bm



no one tried _____ to stop it

Am



in an - y way.

Bm



All _____ the peace - mak - ers

Am



C



turn _____ war of - fi - cers.

D.S. al Coda

Hear what I say, Hey hey hey hey hey hey.

CODA

Mm doot mm day door mm day doot

dot mm dot mm day dah. Mm doot mm

day doot mm day doot mm dot mm dot mm day dah. (Oh, yeah.)

G Am

Mm doot mm day doot mm day doot mm dot mm dot — mm day

G

dah. Mm doot doo dway dot doo doo dway dot doo doo dway dot doo doo dot mm dot —

Am Bm

— mm dot — mm dah dot, mm. — All the

Am

crimes com - mit - ted day — by day,

Bm Am

no one tried to stop it

Bm

in any way. All the peace makers

Am C

turn war of ficers.

D

Hear what I say. Hey hey hey hey hey hey.

G **Am**

Po - lice and thieves _ in the street, _

G

(Oh, yeah) _ { fight - in' } the na - tion with their
 { scar - in' }

Am **G**

guns _ and am - mu - ni - tions, Po - lice and

Repeat and Fade **Optional Ending**

Am **G**

thieves. _ Po - lice po - lice and thieves. _

PRESSURE DROP

Words and Music by
FREDERICK HIBBERT

Moderate Reggae groove

Chord Diagrams:

- Ab** (4fr):
- Db** (x):
- Ab** (4fr):
- Db** (x):
- Ab** (4fr):
- Eb** (3fr):
- Ab** (4fr):
- Db** (x):
- Ab** (4fr):
- Eb** (3fr):

Lyrics:

Mm mm — mm mm mm mm

Yeah. Mm mm — mm mm mm mm

Ab Db Ab Eb

mm. _ Yeah. _ Mm mm mm mm mm mm

Ab Db Ab Eb

mm. _ Yeah _ It is you, _ oh, yeah. _

Db Ab Ab Eb

It is you, _ you, _ oh, yeah. _

Db Ab Ab Eb

It is you, _ oh, yeah. _



I said pres - sure drop, oh, pres - sure, oh, — yeah, pres -



- sure drop, a drop on you. — I — say a pres-sure drop, oh, pres - sure, oh, — yeah, pres -



- sure drop, a drop on you. — I — say a when it drops, oh, you gon-na feel — it, know —



— that you were do-ing wrong. — I — say a when it drops, oh, you gon-na feel — it, know —

Db Ab Ab Eb

— that you were do-ing wrong. — Mmm mmm — mmm mmm mmm

Db Ab Ab Eb

mmm. Yeah. — Mmm mmm — mmm mmm mmm mmm

Db Ab Ab Eb

mmm. Yeah. — Mmm mmm — mmm — mmm mmm mmm

Db Ab Ab Eb

mmm. Yeah. — I — say a pres-sure drop, oh, pres - sure, oh, — yeah, pres-



- sure drop, a drop on you. — I — say a pres-sure drop, oh, pres - sure, oh, — yeah, pres -







- sure drop, a drop on you. — It is you, — you, oh, yeah. —






It is you, — you, — oh, yeah. —







It is you, — you, — oh, yeah. —

I ___ say pres-sure drop, oh, pres - sure, oh, ___ yeah, pres-

- sure drop, a drop on you. _ I ___ say a pres-sure drop, oh, pres - sure, oh, ___ yeah, pres-

Repeat and Fade	Optional Ending
 	 
- sure drop, a drop on you. _ I ___ say a	- sure drop a drop on you. _

REDEMPTION SONG

Words and Music by
BOB MARLEY

Moderately, Folk style

N.C.

The first system of musical notation for 'Redemption Song' is in 4/4 time, key of D major. It features a treble and bass staff. The treble staff begins with a half note D4, followed by quarter notes E4, F#4, and G4. The bass staff has a half rest. The dynamic marking *mf* is placed below the first measure.

The second system of musical notation continues the melody in the treble staff with quarter notes A4, B4, C5, and D5. The bass staff has a half rest.

The third system of musical notation includes a guitar chord diagram for G major. The lyrics are: "Old (2., D.S.) pi - rates, yes, they rob / pate your - selves from men - tal". The melody in the treble staff features a triplet of eighth notes (B4, C5, D5) and a quarter note E5. The bass staff has a half rest.

The fourth system of musical notation includes guitar chord diagrams for Em7, C major, and G/B. The lyrics are: "I. slav - 'ry, none but our Sold - I selves to the mer - chant ships / can free our minds.". The melody in the treble staff includes a triplet of eighth notes (D4, E4, F#4) and a quarter note G4. The bass staff has a half rest.

Am G

Have no min - utes af - ter they took
fear for a tom - ic en - er -

Em C G/B

I 'cause none of from them the bot - tom the - less
gy, 'cause none of them can stop the time.

Am G Em7

pit. But my hand was made strong
How long shall they kill our proph - ets while we

C G/B Am G

by the hand of the Al - might - y. We for - ward in this gen - er -
stand a - side and look? Some say it's just a

Em C D

a - tion —
part of it. We've got to ful - tri - umph - ant — ly.
fill the — book.

G C D

Won't you help to sing — these — songs of





G C D Em

free - dom? 'Cause all I ev - er had, —

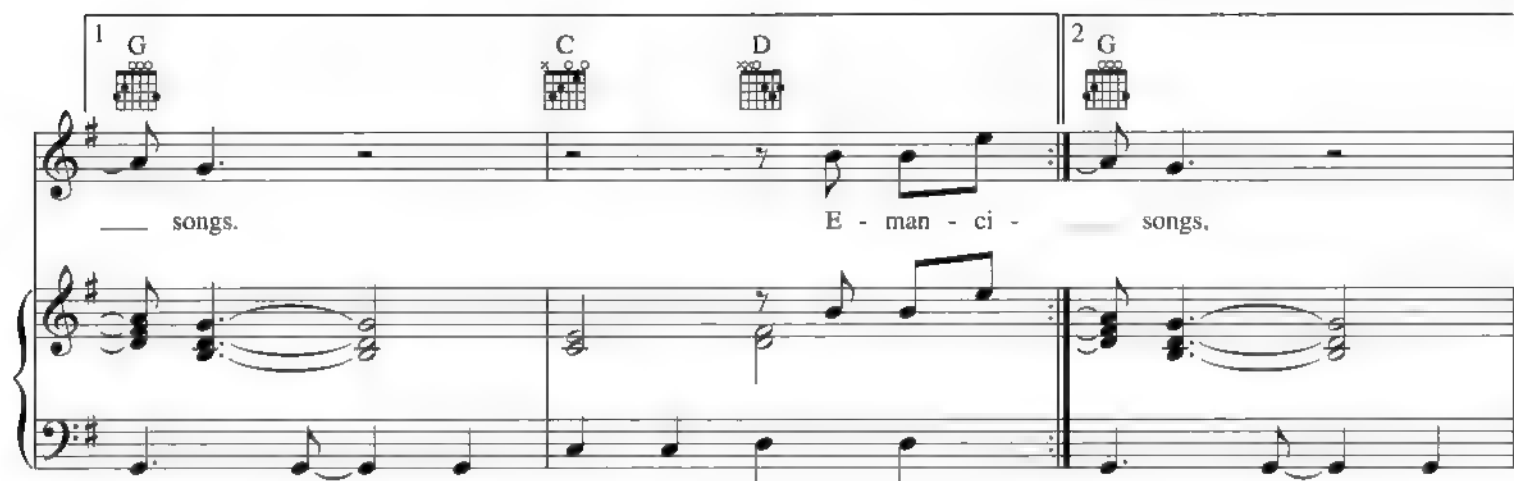
To Coda






C D G C D

re - demp - tion — songs, re - demp - tion —

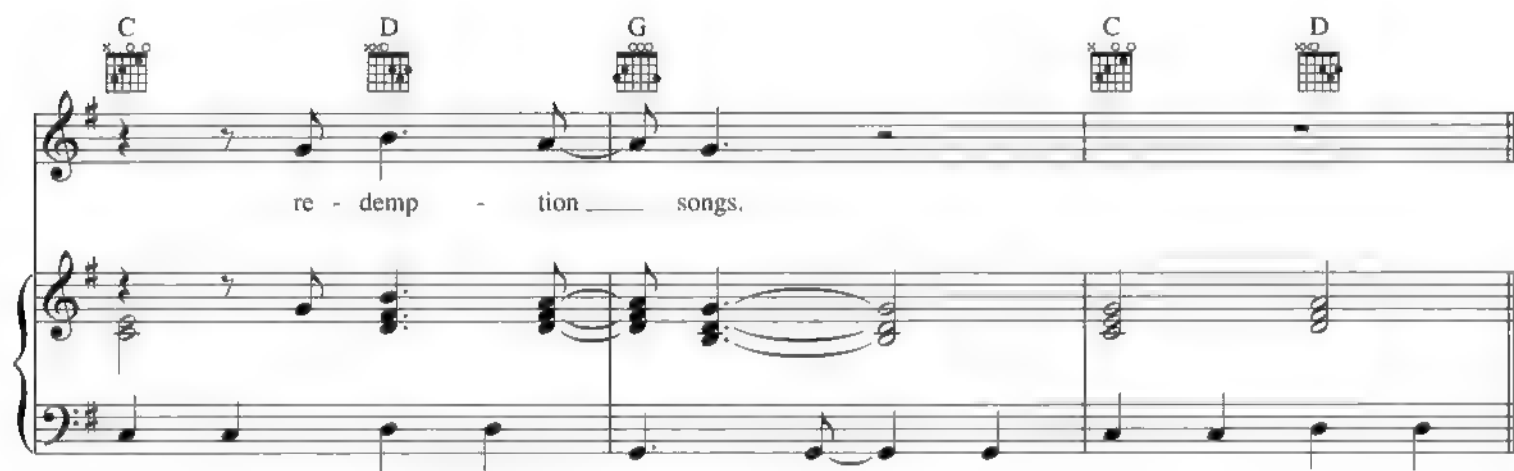
1    2 





— songs. E - man - ci - songs.

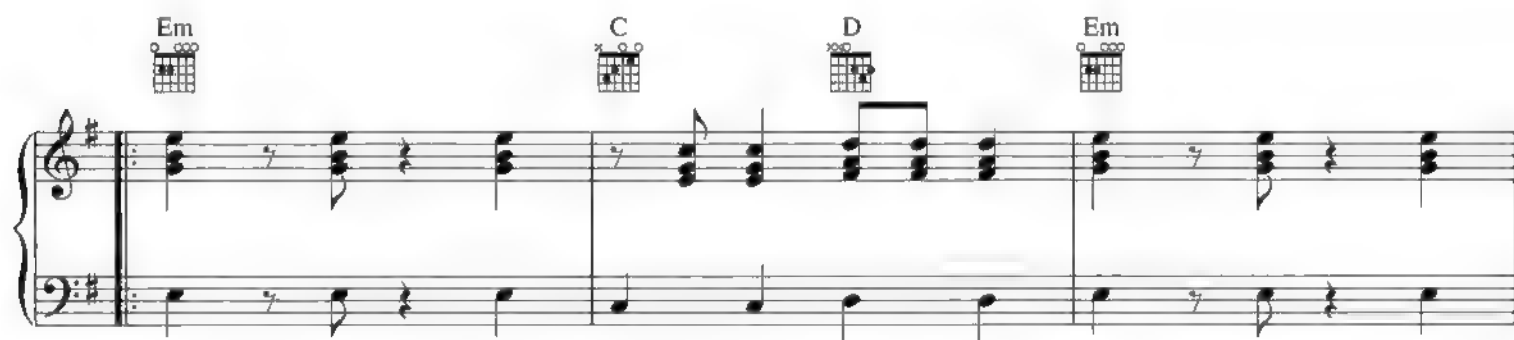






    

re - demp - tion — songs.

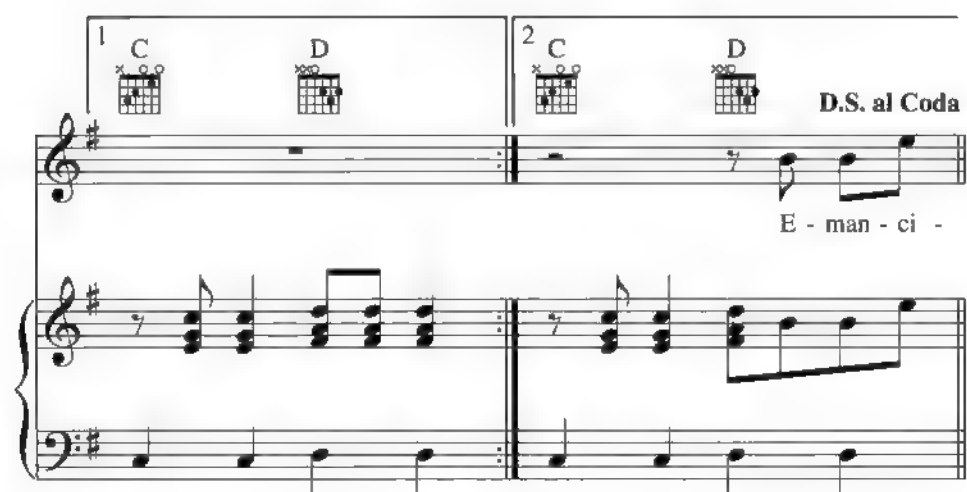




   



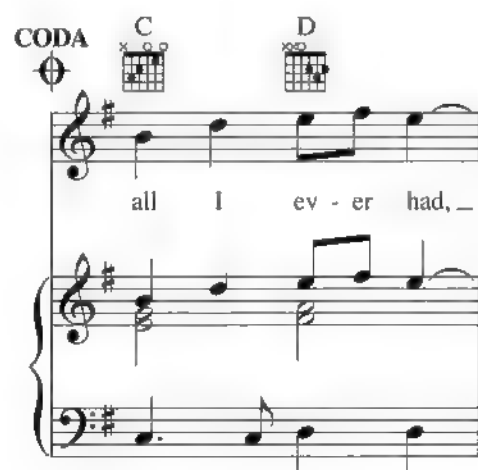
1   2   D.S. al Coda

E - man - ci -



CODA  

all I ev - er had, —



Em C D Em

re - demp - tion — songs,

C D G C D

these — songs of free - dom, songs of free -

G C G/B Am

dom.

D7/A

SITTING IN LIMBO

Words and Music by PLUMMER BRIGHTS
and JAMES CHAMBERS

Moderately, with movement

D

mp

Sit-ting here in lim-bo, but I know it won't be long.

G

Sit-ting here in lim-bo, like a bird with-out a song.

D

Well, they're

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A G A A/C#

put - ting up re - sist - ance, but I know ___ that my faith ___ will lead me on, _

D

D

(1.) Sit - ting here _ in lim - bo, wait - ing for _ the dice _ to roll, _
 (2., D.S.) Sit - ting here _ in lim - bo, wait - ing for _ the tide _ to flow. _

G



Sit-ting here in lim - bo, _____ got some time to search my soul. _____
 Sit-ting here in lim - bo, _____ know-ing that I have to go. _____






D



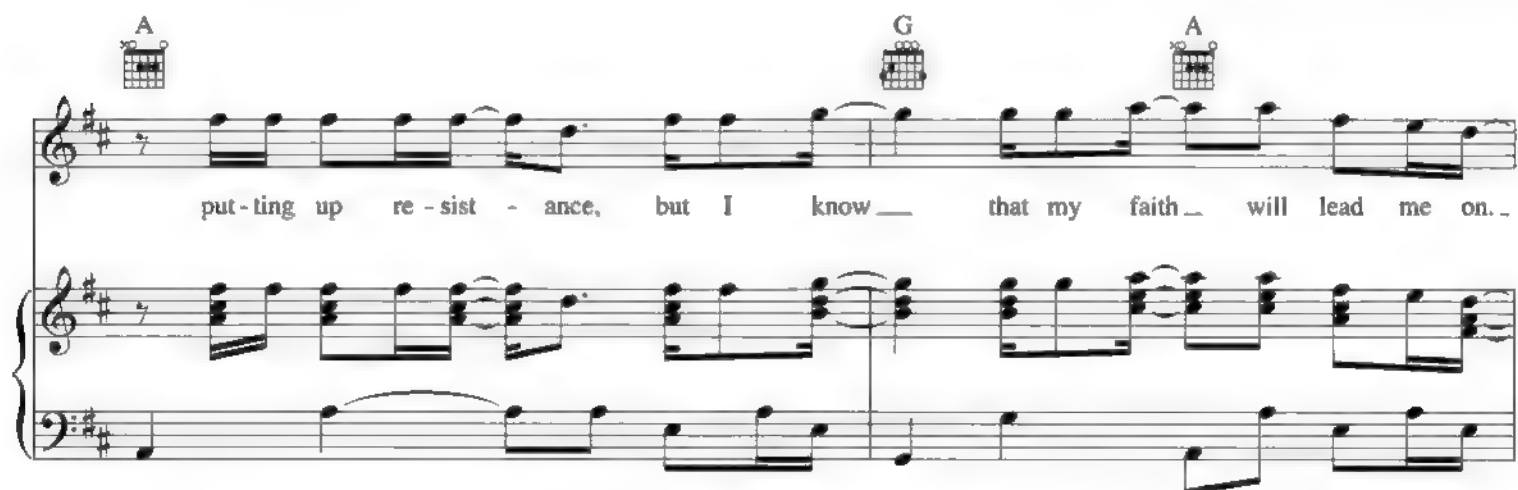
Well, they're



A **G** **A**

put-ting up re - sist - ance, but I know _____ that my faith _____ will lead me on. _____



D



To Coda 

I don't know _____



G D G D

— where life will lead — me, but I know — where I've been. — I can't

G D G D

say what life will show me, but I know — what I've seen. — Tried my

F#7 Bm F#7 Bm

hand at love and friend - ship, but all that — is passed — and gone. —

E7 1 A

This lit - tle boy — is mov - ing on. —

2

A

D

D.S. al Coda

CODA

D

Em/D

D

Sit-ting in lim - bo, sit-ting in

Em/D

D

Em/D

D

lim - bo. Sit-ting in lim - bo, sit-ting in

Em/D

D

Optional Ending

Repeat ad lib. and Fade

D

lim - bo. Sit - ting in

RIVERS OF BABYLON

Words and Music by BRENT DOWE,
JAMES A. McNAUGHTON, GEORGE REYAM
and FRANK FARIAN

Moderately

The musical score is written for piano and voice. It begins with a piano introduction in G major, 4/4 time, marked 'Moderately' and 'mf'. The piano part consists of two systems of four measures each. The first system has a G chord diagram above the first measure. The second system has D and G chord diagrams above the first and third measures respectively. The vocal melody enters in the third measure of the first system. The lyrics are: 'By the riv-ers of Bab - y - lon _ where He sat down and there He wept _ when He re - mem - bers'. The score includes a repeat sign at the beginning of the vocal line and a final double bar line at the end.


Chord Diagrams:

- G:** G4, B4, D5 (triad)
- D:** D4, F#4, A4, B4 (triad)

Lyrics:

By the riv-ers of Bab - y - lon _ where He sat down
and there He wept _ when He re - mem - bers

G



Zi - on. 'Cause the wick - ed car - ried us a - way, cap -

C




G



tiv - i - ty, re - qui - red from us a song. How -

D





— can we sing King of — our song — in a strange — land? —


G



— 'Cause the wick - ed car - ried us a - way, cap -

tiv - i - ty, re - qui - red from us a song. How



can we sing King of our song in a strange land?



Sing it out loud. (Ah.) Sing a song of free-dom, {broth - er. sis - ter.}

(Ah.) Sing a song of free-dom, {bro - sis - broth - er. sis - ter.}

D **G**

Oh, la la. (Ah ah ah ah.) Mm.

(Ah.) We gon-na { sing and shout it.
walk and talk it. } (Ah.)

D

We gon-na { jump for joy. —
sing and shout. } Yeah yeah yeah. Shout the song of free-dom

G

now. (Ah ah ah ah.) Whoa_ whoa_ whoa. So let the

G D G

words of our — mouth and — the med - i - ta - tion of our —

D G D

heart be ac - cept - a - ble in Thy — sight, oh, for

1 G 2 G

right. — So let the right. — Sing it out loud. —

(Ah.) — We got to sing — it to - geth - er. (Ah.) —

Ev-'ry one of us. (Ah ah ah ah.) La la la la la

D

la la. (Ah ah ah ah.) Whoa whoa whoa. (Ah.)

G

(Ah.)

D **G** **D.S. and Fade** **Optional Ending**

SATTA-AMASAS-GANA

Words and Music by NEVILLE COLLINS,
DONALD MANNING and LINFORD MANNING

Moderate Reggae groove

Am7 Bm/E Am

mf

Am7 Bm/E Am

Dm

There is a land, far, far a way

Am Dm

where there's no night, there's on ly day.

The musical score is written in 4/4 time with a moderate reggae groove. It features a piano accompaniment in the left hand and a vocal melody in the right hand. The key signature has one flat (B-flat). The score is divided into four systems. The first system shows the piano introduction with a 'mf' dynamic marking. The second system continues the piano accompaniment. The third system introduces the vocal melody with the lyrics 'There is a land, far, far a way'. The fourth system continues the vocal melody with the lyrics 'where there's no night, there's on ly day.' Chord diagrams for Am7, Bm/E, and Dm are provided above the corresponding notes. A triplet of eighth notes is indicated in the vocal melody in the third and fourth systems.

Am Dm

Look in - to the ___ book of life and you will ___ see ___

Am E7 Am

that there's a ___ land far, far a - way.

E7 Am

That there's a ___ land, far, far a - way.

Dm Am

The King of ___ kings and the Lord ___ of lords _

Dm **Am**

sits u - pon His throne and He rules us all.

Dm **Am**

Look in - to the book of life and you will see that

Am7 **Bm/E** **Am**

He rules us all. That

Am7 **Bm/E** **To Coda** **Am**

He, He rules us all.

Am7 Bm/E Am Am7 Bm/E

1 Am 2 Am D.S. al Coda

CODA Am

all. There is a land,

Dm Am

far, far a - way where there's no night,

there's on - ly day. Look in - to the book of life

Dm **Am**

and you will see that there's a land

Dm **Am**

far, far a - way. That there's a land,

E7 **Am**

far, far a - way. Sat - ta - a - mas - as - ga - na

E7 **Am** **Dm**

Am Dm

A - ham - lack, u lag - hize.

Am Dm

Sat - ta - a - mas - as - ga - na

Am Am7 Bm/E Am

A - ham - lack. U lag - hize.

Am7 Bm/E

U lag - hize.

Repeat and Fade
Am

Optional Ending
Am

hize.

007 (SHANTY TOWN)

By DESMOND DEKKER

Moderately

Ab 4fr mf

Ab/C Db Eb 3fr

Ab 4fr Ab/C Db Eb 3fr Ab 4fr Ab/C






O - O - Sev - en, —

Db Eb 4fr Ab 4fr Ab/C Db Eb 4fr 3





O - O - Sev - en — at O - cean E -

Ab 4fr Ab/C Db Eb 3fr Ab 4fr Ab/C





lev - en, — and the rude boys at the wheel.

Toss them _ all to jail. Rude boys _ can - not

fear 'cause they _ must get

beer. Oh. _






I'm a loot I'm a shoot at my will (at Shan - ty Town.) _

Ab Ab/C Db Eb

I'm a loot I'm a shoot at my will (at Shan - ty Town.) _

Ab Ab/C Db Eb

I'm a rude boy, step up di - ver - sion. (at Shan - ty Town.) _

Ab Ab/C Db Eb To Coda

I'm a rude boy I bomb up the town (at Shan - ty Town.) _

Ab Ab/C Db Eb Ab Ab/C

Chord progressions: Db , Eb (3fr), Ab (4fr), Ab/C , Db , Eb (3fr)

Chord progressions: Ab (4fr), Ab/C , Db , Eb (3fr) **D.S. al Coda**

O - O -

CODA

Chord progressions: Ab (4fr), Ab/C , Db , Eb (3fr)

Po-lice get tired - er (at Shan - ty Town.) -
Rude boy, you weep un - a - ware (at Shan - ty Town.) -

Chord progressions: Ab (4fr), Ab/C , Db , Eb (3fr)

Repeat and Fade **Optional Ending**
 Ab (4fr)

Sol - dier get a - long girl (at Shan - ty Town.)
And - Rude boy, you weep un - a - ware (at Shan - ty Town.) -

STIR IT UP

Words and Music by
BOB MARLEY

Moderate Reggae

Introduction: *mf*

Chords: A, D, E, A, D, E, A, D, A/C#

Vocal Melody:

1. Stir it up, —
stir it up, —

2. lit - tle dar - ling, stir it up. —

Come on and stir it up. —

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D E A D A/C#

lit - tle dar - ling, stir it up. —

D E A




{ It's been a long, — long time —
I'll push — the wood, —
Oh, will you quench me —

D E A

since I've — got you — on my — mind.
I'll blaze — your fire, — then I'll sat - is - fy your,
while I'm — thirst - y? Or would you cool me down

D E A

your heart's de - sire. And now you are — here, I — say
when I'm hot? Said I'll stir it, yeah, dar - ling,
Your rec - i - pe,

it's so clear. See what we can do, hon - ey.
 ev - 'ry min - ute, yeah. All you got to do, hon - ey.
 is so tast - y, and you sure






just — me and — you. Come on and is — keep it in. And }
 can — stir your pot. So }

















stir it up, — lit - tle dar - ling, stir it up. —

Come on and stir it up, — ooh, lit - tle dar - ling,

To Coda

stir it up, — yeah. *Instrumental solo*









D.S. al Coda
(take 2nd ending)

Solo ends





CODA

come on and stir it up,






oh, lit-tle dar - ling, stir it up. —
















Stir it up, — lit - tle dar - ling, stir it up. —

1, 2  
 3   N.C.

Come on and

SWEET AND DANDY

Words and Music by
FREDERICK "TOOTS" HIBBERT

Moderate Reggae feel, with movement

N.C.
mf

E♭

(1.,4.) Yeah. — Et - ty in the room a cry, —
(2.,5.) John - son in the room a - fret, —
(3.,6.) one pound ten for the wed - ding cake,
Repeat verse 1-3 on times 4-6

A♭

B♭

Ma - ma says she must wipe her eye. — Pa - pa says she no fi
Un - cle says he must hold up him head. Aunt - y says she no fi
plen - ty bot - tle of co - la wine. — All the peo - ple, them dress


fool - ish, like — she nev - er been to school — at all. — It is no
fool - ish like — a no time fi him wed - ding day. —
up in a — white, fi go cat out John - son's wed-ding cake.

E \flat **A \flat**




won - der, — it's a per - fect pan - der — while they were

1-5 **E \flat** **B \flat** **E \flat** 6 **E \flat** **B \flat**




danc - ing in that bar - room - last night. — Yeah. — danc - ing in that bar - room - last night. —

E \flat **B \flat**



— Yeah, — but they were sweet and dan - dy, sweet — and dan - dy, sweet —

E \flat **B \flat**



— and dan - dy, sweet — and dan - dy. Sweet — and dan - dy, sweet — and dan - dy, sweet —

E \flat  **B \flat** 



— and dan-dy, sweet_ and dan - dy. Sweet_ and dan - dy, — they were sweet_



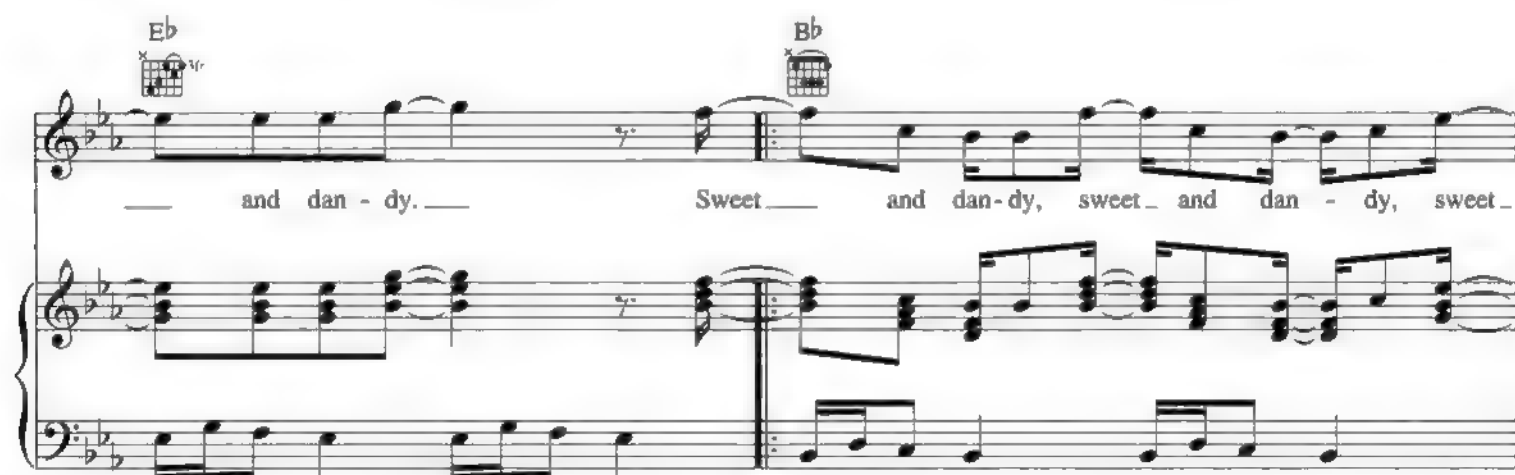
E \flat  **B \flat** 


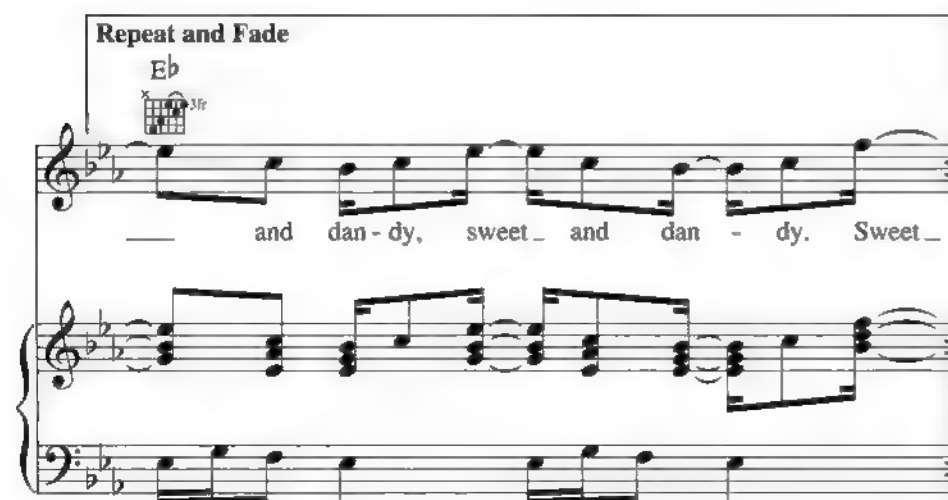

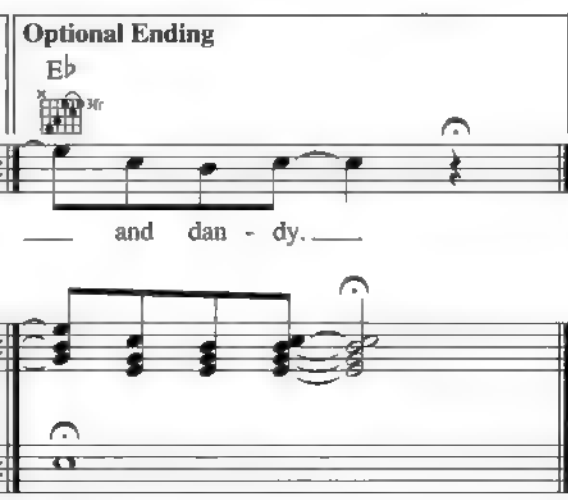
— and dan - dy. — They were sweet_ and dan - dy, — they were sweet_



E \flat  **B \flat** 

— and dan - dy. — Sweet_ and dan-dy, sweet_ and dan - dy, sweet_



Repeat and Fade	Optional Ending
<p>E\flat </p> <p>— and dan - dy, sweet_ and dan - dy. Sweet_ — and dan - dy. —</p> 	<p>E\flat </p> 

THREE LITTLE BIRDS

Words and Music by
BOB MARLEY

Moderately slow Reggae

A

mf

3 3

“Don’t

3

wor - ry a - bout a thing, — ‘cause

D **G D** **A**

ev - ‘ry lit - tle thing gon - na be al - right.” — Sing - in’, “Don’t

wor - ry a - bout a thing, 'cause

ev - 'ry lit - tle thing gon - na be al - right." Rise up this

morn - ing, smiled with the ris - ing sun. Three lit - tle birds

pitch by my door - step, sing - in' sweet

A **E**

— songs of mel - o - dies pure and true, say - in',

D **1 A** **2 A**

"This is my mes-sage to you - u - u." Sing-in', "Don't u - u." Sing-in', "Don't

A

wor - ry a - bout — a thing, — 'cause

D **G D** **A** **Repeat and Fade**

ev - 'ry lit - tle thing gon - na be al - right." — Sing - in', "Don't

VIETNAM

Words and Music by
JIMMY CLIFF

With energy



* *mf*

The piano introduction is in 4/4 time. The right hand features a series of chords and single notes, while the left hand plays a steady eighth-note bass line. The key signature has one flat (B-flat).

1 2

The first line of the song begins with a vocal entry on the word "Hey" followed by "Vi - et - nam." The piano accompaniment supports the vocal line with chords and a bass line. A C major chord diagram is shown above the second measure.

F

The second line of the song continues the vocal melody with "Vi - et - nam." repeated three times. The piano accompaniment provides harmonic support. An F major chord diagram is shown above the first measure.

C F

The third line of the song continues the vocal melody with "Vi - et - nam." repeated three times. The piano accompaniment provides harmonic support. Chord diagrams for C major and F major are shown above the first and second measures respectively.

* Recorded a half step higher.

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Yes - ter - day I got a let - ter from my friend fight - ing in
 It was just the next (D.S.) day his moth - er got a



Vi - et - nam. And this is what
 tel - e - gram. It was ad - dressed



he had to say. "Tell all my friends
 from Vi et - nam. Now, Mis - tress Brown,



that I'll be com - ing home soon.
 she lives in the U. S. A,

D **G**



My and time will be up some - time in June." -
 this is what she wrote and said.




C




"Don't for - get," he said, "to tell -
 "Don't be a - larmed," she told




F




me the my sweet Mar - y, -
 tel - e - gram said,



D **G** **C**



her gol - den lips as sweet as cher - ries."
 "but Mis-tress Brown, your son is dead."



1 2, 3


And it came from And it came from Vi - et - nam. _

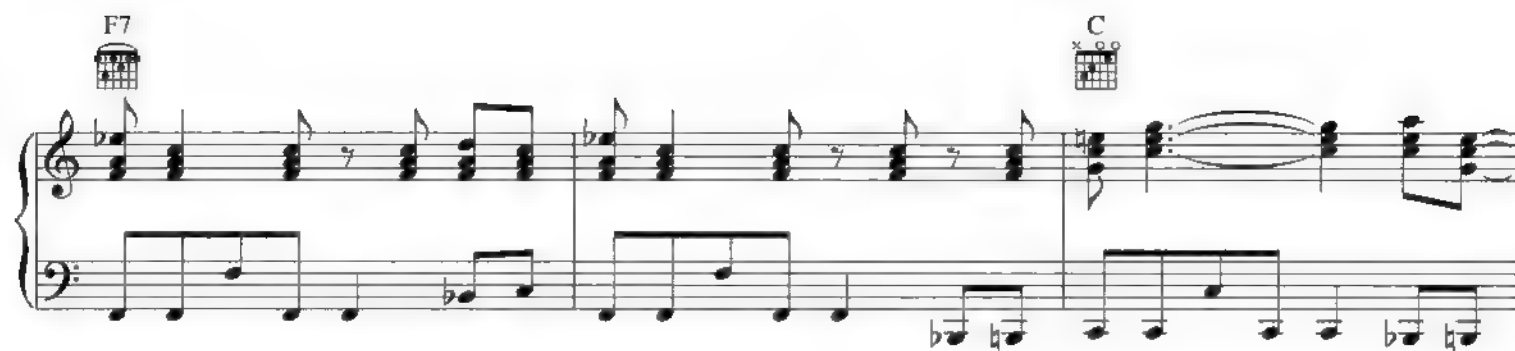
Vi - et - nam. _ Vi - et - nam. _ Vi - et - nam. _


Vi - et - nam. _ Vi - et - nam. _ Vi - et - nam. _

To Coda

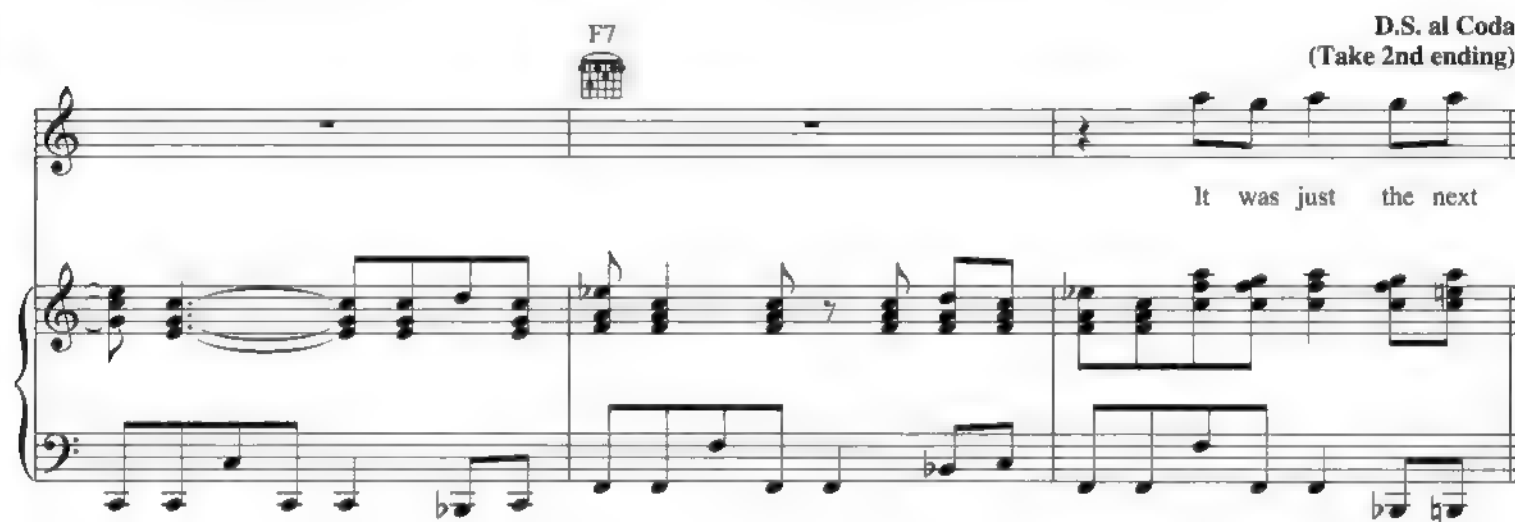
Some-bod - y please _ stop that war, _ now.

F7  C 



F7  D.S. al Coda
(Take 2nd ending)

It was just the next



CODA  C 

Some-bod - y, please, _ now. Vi - et - nam. _ Vi - et - nam. _



F  **Optional Ending** C 

Repeat and Fade

Vi - et - nam. _ Vi - et - nam. _ Vi - et - nam. _



THE TIDE IS HIGH

Words and Music by JOHN HOLT,
TYRONE EVANS and HOWARD BARRETT

Reggae

G C D G
 mf
 The tide is high, but I'm hold - ing on.
 C D G C D
 I'm gon - na be your num - ber one. I'm not the kind of man
 G C D G
 who gives up just like that, no. It's

G C D

not the things you do that real - ly hurts me bad,
Ev - ry man wants you to be his girl.

G C D

but it's the way you do the things you do to me.
but I'll wait, my dear, 'til it's my turn.

G C D G

To Coda

I'm not the kind of man who gives up just like that,

C D G C D

no. The tide is high, but I'm hold - ing on.

G C D C

I'm gon - na be your num - ber one. Num - ber

D C D

one. Num - ber one.

D.S. al Coda

CODA C D G C D

no

Violin solo

G C D G

Ev - 'ry man wants you to

C D G C D

be his girl. But I'll wait, my dear, 'til it's my turn.

G C D G

I'm not the kind of man who gives up just like that,

C D G C D

no. The tide is high, but I'm hold - ing on.

Repeat and Fade		Optional Ending
G	C D	C D G

I'm gon-na be your num - ber one. The num - ber one.

TOMORROW PEOPLE

Words and Music by
ZIGGY MARLEY

Relaxed, but rhythmic beat

Chords: F, Bb, Eb (3fr), F, Bb, Eb (3fr)

mp

The piano introduction is in 4/4 time, featuring a relaxed but rhythmic beat. The right hand plays a series of eighth and sixteenth notes, while the left hand provides a steady bass line. The tempo is marked 'mp' (mezzo-piano).

Chords: F, Bb, Eb (3fr)

mf

To - mor - row peo - ple, — where is — your past? —

Instrumental solo

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The tempo is marked 'mf' (mezzo-forte). The lyrics are 'To - mor - row peo - ple, — where is — your past? —'. An instrumental solo is indicated below the lyrics.

Chords: F, Bb, Eb (3fr)

To - mor - row peo - ple, — how long will you last? —

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are 'To - mor - row peo - ple, — how long will you last? —'.

Chords: F, Bb, Eb (3fr)

To - mor - row peo - ple, — where is — your past? —

The third line of the song repeats the vocal melody and piano accompaniment. The lyrics are 'To - mor - row peo - ple, — where is — your past? —'.

F Bb Eb

To - mor - row peo - ple, — how long will you last? —
Solo ends Stop tell-ing me the same sto - ry. —

Bb F/Bb Gm7

To-day you say you there. — To-mor-row say you're gone. —
To-day you say you there. — To-mor-row say you're gone. —

Eb

— But you're gone so long. If there is no love in your
and you're not come back. If there is no love in your

Bb Gm

heart, so sor - ry, then there is no hope for
heart, oh now, there will nev - er be hope for

E \flat **F** **B \flat**

you. True, true! To - mor - row peo - ple, —
 you. To - mor - row peo - ple, —

E \flat **F** **B \flat**

where is — your past? — To - mor - row peo - ple, — how
 where is — your past? — To - mor - row peo - ple, — how

E \flat **F** **B \flat**

long will you last? — Come on! To - mor - row peo - ple, —
 long will you last? — Ten years? To - mor - row peo - ple, —

E \flat **F** **B \flat**

where is — your past? — To - mor - row peo - ple, — how
 where is — your past? — To - mor - row, to - mor - row

E♭

To Coda **Gm**

E♭

long will you last? Ten years?
peo - ple. come on.

So you're in the air

Gm Eb Bb
 but you still don't have a thing to spare. _ You're fly - ing high _
 but you still don't have a thing to spare. _ You're fly - ing high _

Gm

while we're on the low, oh, oh, oh. To - mor - row peo - ple, ___

F

Bb

where is your past? To - mor - row peo - ple, how

E \flat **F** **B \flat**

long will you last? — Tell me now! To - mor - row peo - ple, —

E \flat **F** **B \flat**

where is — your past? — No - where. To - mor - row peo - ple, — how

E \flat **D.S. al Coda**

long will you last? — Ten years?

CODA **F** **B \flat**

If you don't know your past, — you don't know your fu -

E \flat **F** **B \flat**

- ture. Ev - 'ry - one! You don't know your past, — you won't know your fu -

E \flat **F** **B \flat**

- ture. Ev - 'ry man! — You don't know your past, — you don't know your fu -

E \flat **F** **B \flat**

- ture. Come on! — You don't know your past, — you don't know your fu -

E \flat **F** **B \flat** **E \flat**

- ture, hey. Howman - y peo-ple did that one catch?

F **B \flat** **E \flat**

Howman - y na-tions did that one catch? Yeah! —

Optional Ending

F **B \flat** **E \flat**

Repeat and Fade

WANNA BE LOVED

Words and Music by WAYNE BROWNE,
DAVE KELLY, HOPETON LINDO
and MARK MYRIE

Half-time Reggae feel

Bb **Gm**

Want a world to love, — now

mf

Bb **Gm**

where could it be? Must be some - where for me,

Bb **Gm**

I, Bu - ju Ban - ton need it des - p'rate - ly.

The musical score is written for a half-time reggae feel in 2/2 time. It features a vocal melody line with lyrics, a piano accompaniment with a steady bass line and chords, and guitar chords indicated by Bb and Gm symbols with fret diagrams. The piano part starts with a mezzo-forte (mf) dynamic. The lyrics are: 'Want a world to love, — now where could it be? Must be some - where for me, I, Bu - ju Ban - ton need it des - p'rate - ly.'

Bb Gm Bb

Bam ba bam. I want to be loved, — not for who you

Gm Bb Gm

think I am, — not what you want me to be. — Could you love me for me, — real love, —

To Coda

Bb Gm Bb

— with no strings at - tached? — I want to give you my heart, — don't —

Gm Bb Gm

— want to take it back. — And this is my — chant.

Bb Gm Bb

Been search-ing a long, — long time — for that oh — so true — love to

Gm Bb Gm

com - fort this heart of mine. — No pre - tend, stop wast - ing my time, — a vir -

Bb Gm Bb

- tu - ous wom - an is real - ly hard — to find. — I'm tell - ing you, la -

Gm Bb Gm

- dy, I'm — on - ly hu - man, — not look - ing for im - pos - si - bil - i - ty. Just a

B♭ Gm B♭

gen - u - ine wom - an with sin - ce - ri - ty. Some - one who is al - ways near -

Gm B♭ Gm

— to hold — me. Show me you care — up front — and bold - ly, don't

B♭ Gm

shun my feel - ings, all the pos - i - tive mean - ings, love me

B♭ Gm D.S. al Coda

morn - ing noon, — all sea - sons. I want to be loved, —

CODA

give you my heart, — don't want to... Well, ev-'ry hoe have it stick the bush,

what hap-pen to me, she must be some - where _ out _ there. Now where could _ she be? Caught

up pas-sion - ate - ly in a love rhap - so - dy. I'm like wait-ing on some hon - ey but there

ain't no queen bee. Ev-'ry - bod - y they laugh, _ some a said I'm _ sil - ly. No _ in -

Bb Gm Bb

fat - u - a - tion, no love fan - ta - sy. Wom - an, you lead my life — like a

Gm Bb Gm

string, I can't — take — the on — and off thing. I am, oh, —

Bb Gm Bb

— so lone - ly in - side — so I sing. — Loved, — not for who you

Gm Bb Gm

think I am, — not what you want me to be. — Could you love me for me, — real love, —

B♭ Gm B♭

with no strings at - tached? _ I want to give you my heart, _ la -

Gm B♭ Gm

- dy. I would spend man - y nights at home, _ wom - an, if it

B♭ Gm B♭

means con - ten - tion, I'd rath - er be a - lone. _ Tell the ser - vice man,

Gm B♭ Gm

cut the phone, _ and me say lock all _ com - mu - ni - ca - tion. Why? _ If

Bb Gm Bb

there's no light with - in my day, I'd rath - er stay in i - so - la -

Gm Bb Gm

- tion. For that spe - cial some - one, a life - time I'll wait. I

Bb Gm Bb

know that I'll be o - kay. Cross my heart ev - 'ry day I live, -

Gm Bb Gm

- I pray, and I know she'll come my way. Night and day -

Bb Gm Bb

— for this wom-an, I pray. I want to be loved, — not for who you

Gm Bb Gm

think I am, — not what you want me to be. — Could you love me for me, — real love, —

Bb Gm Bb

— with no strings at - tached? — I want to give you my heart, — don't —

Gm Bb Gm Bb

— want to take it back. — And this is my — chant.

YOU CAN GET IT IF YOU REALLY WANT

Words and Music by
JIMMY CLIFF

With energy

Guitar Chords:

- C# (x 2 0 0)
- D (x 0 2 0)
- G (x 0 0 2)
- A (x 0 0 2)

Lyrics:

You can get it if you real - ly want. _ You can get it if you
real - ly want. _ You can get it if you real - ly want, _ but you must
try, try and _ try, try and _ try, _

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A N.C. D G

you'll suc - ceed at last. _____ Mmm. _____

D G D A

Per - se - cu - tion
Rome was not built


G D A

you must bear, _____ win or lose you've got to
in a day, _____ op - po - si - tion will _____

G F#


get your share. _____ Got your mind set
come your way. _____ But the hot - ter the

G A




on a dream, you see, you can get it, though
bat - tle you see, it's the sweet - er the

D




hard it may seem, now. You can get it if you
vic - to - ry.

G D



real - ly want. You can get it if you

G D



real - ly want. You can get it if you

G D A

real - ly want, _ but you must try, try and _ try, try and _

G A D

To Coda N.C.

_ try, _ you'll suc - ceed at last. _

G D G

I know _ it.

2 A D F

N.C.

you'll suc - ceed at last. _

G A G F Eb D

D.S. al Coda

F G A G F Eb

CODA

A D G

N.C.

you'll suc-ceed at last. — You can get it if you real - ly want. —

Lead vocal ad lib.

D G

Optional Ending

D

Repeat and Fade

You can get it if you real - ly want. —

WESTBOUND TRAIN

Words and Music by WINSTON BOSWELL
and DENNIS BROWN

Moderate Reggae feel

* N.C.

F7

E7

Whoa,

mf

Am/Bb

Am

F7

E7

yeah. _____

Do do _____ do do do _____

Am/Bb

Am

Am/C

Am

Am/G

_____ do. _____

Last night I _____ weren't at home, _

* Recorded a half step lower.

Am Am/C Am Am/G Am Am/C Am Am/G

I just went for a

Am Am/C Am Am/G Am Am/C Am Am/G

stroll. But when I re - turned, I

Am Am/C Am Am/G Am Am/C Am Am/G

saw this note un - der - neath my

Am Am/C Am Am/G Am Am/C Am Am/G

door. Stat - ing: You'll nev - er ev - er see me a - gain, so now

Am Am/C Am Am/G Am Am/C Am Am/G

our love must end. You'll nev - er ev - er see me a - gain, my

Am Am/C Am Am/G Am Am/C Am Am/G

friend. 'Cause I'll be tak - ing this train, I'll be

Am Am/C Am Am/G Am Am/C Am Am/G

tak - ing the west - bound train. I'll be go - ing to a place where there is hap - pi -

Am Am/C Am Am/G Am Am/C Am Am/G

ness. So, you'll nev - er ev - er see me a - gain, I'll be

Am Am/C Am Am/G Am Am/C Am Am/G

tak - ing the west - bound train. You'll nev - er ev - er see me a - gain, my _

Am Am/C Am Am/G Am Am/C Am Am/G

friend. _ No, you'll nev - er ev - er see me, _ do, _

Am Am/C Am Am/G § F7 E7

ooh. _ Whoa, _ cher - ry _

Am/Bb F7 E7

ba - by. _ Ooh, do, _ do. I've _ got to find you, ba -

Am/Bb Am Am/C Am Am/G

- by. 'Cause I nev - er need a world like that, you

Am Am/C Am Am/G Am Am/C Am Am/G

want to make me sad. And now I'm in a ver - y, ver - y steep po - si -

Am Am/C Am Am/G Am Am/C Am Am/G

- tion. So that's why this train

To Coda

Am Am/C Am Am/G Am Am/C Am Am/G

won't miss me, 'cause I've got to find my cher - ry

Am Am/C Am Am/G Am Am/C Am Am/G

ba - by. You'll nev - er ev - er see me, no. —

Vocal ad lib. on repeats

Am Am/C Am Am/G Am Am/C Am Am/G

Whoa. —

1, 2 3 D.S. al Coda

Am Am/C Am Am/G Am Am/C Am Am/G

CODA Am Am/C Am Am/G Am

I've got to find my cher - ry ba - by.

WONDERFUL WORLD, BEAUTIFUL PEOPLE

Words and Music by
JIMMY CLIFF

With energy

mf

D G D G D G

Hey, ——— yeah. Won-der - ful world, ——— beau - ti - ful peo - ple.

D G D G A

You are your girl ——— things could be pret - ty. But un - der - neath — this

there is a se - cret that no - bod - y ——— can re - peat. —

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D C G

Mmm. _____

To Coda

Take a look —
Man and wom -


D F#m

an, at the world — and let the
girl and boy, us

G D

state — that it's in to - day. — I am sure —
try to give a help - ing hand. — This I know —

F#m



you'll a - gree _____ we all could
and I'm sure _____ that _____ with

G



A



make _____ it a bet - ter way. _____ With out love _____
love we all could un - der - stand. _____ This is our _____

D



F#m




_____ world, put to - geth - er, ev - 'ry -
_____ can't you see? _____ Ev - 'ry -

G



A



bod - y learn to love each oth - er. In - stead of
bod - y wants to live and be _____ free.

D G D G D G

fuss-ing and fight - ing, cheat-ing and bit - ing, scan - dal - is - ing and hat -

A

1 2 D.S. al Coda

- ing. Ba - by, we — could have a... - by, we — could have a...

CODA A D G D G

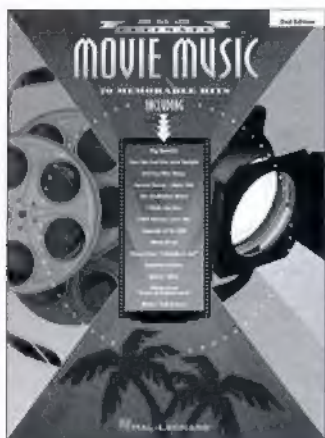
Talk - ing 'bout the won-der - ful world, — beau - ti - ful peo - ple.

D G D G

You are your girl — things could be pret - ty.

Repeat ad lib. and Fade Optional Ending D

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